

The **LEATHER CRAFTSMAN**

VOLUME 1 Number 3

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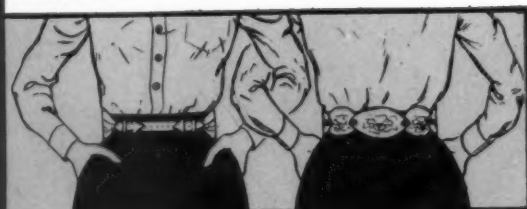
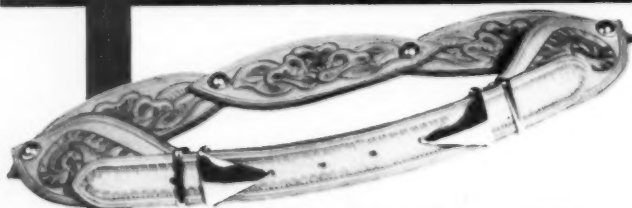
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The LEATHER CRAFTSMAN

VOL. I, NO. 3

March-April, 1957

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The LEATHER CRAFTSMAN is published bi-monthly by The Leather Craftsman, Inc. at P.O. Box 1386, Fort Worth, Texas.

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Contributions of matters of interest to leather craftsmen are requested, but The LEATHER CRAFTSMAN will not be responsible for the loss of such material. Every effort will be made to return unusable manuscripts, photographs and diagrams — if accompanied by sufficient first class postage.

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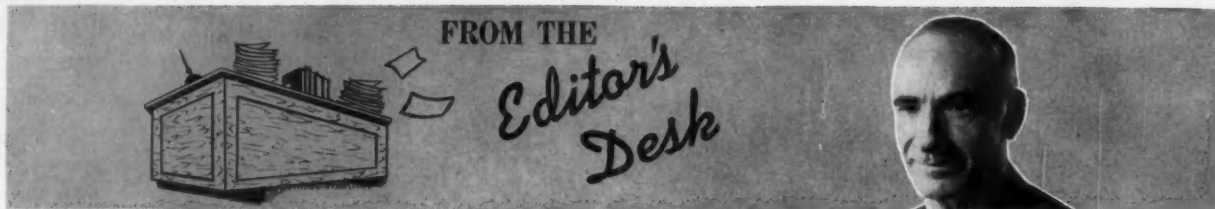
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The Leather Craftsman 3



It is the firm belief of your Editor . . .

. . . that more people would wear more articles of clothing made of leather if they realized some of the many advantages of this material. Also, if they had some patterns.

Patterns for men are to be found among the printed patterns on sale in department stores. Perhaps this is one reason why so few men know about the ease with which a leather shirt can be made. Men, generally, consider the pattern and dress materials departments and stores as reservations "for women only". But some men take the chance and

bravely enter these precincts; others ask their wives to search out such patterns.

Our information is that at least Butterick, Simplicity and McCall's make patterns from which men's shirts and coats can be made with little effort. Better still, we have begun to publish patterns for men's wear in this magazine. If our readers find this feature helpful, we shall continue it.

Those new garment leathers, on the market today, add to the attractiveness of your leather vest, shirt or coat. Better still, most of

them are easy to clean with mild soap and water, many are dry-cleanable. And, for that matter, leathers are known for their ability to shed the dirt and dust.

Best of all, you get a lot of comfort from a leather garment because leather "breathes" and has insulating qualities which make it comfortable to wear. In addition, some of the new leathers are showerproof. Ruggedness and long wearing qualities are well and widely known. All in all, making a leather garment for yourself is a rewarding project.

QUESTIONS AND ANSWERS

Question:

How can you remove dye from a leather purse?

Mrs. Otto Mettler, Mahto, S. Dak.

Answer by Mr. T. J. Kiapos, Omega Shoe Polish Co., Inc.

The answer is "It Can't Be Done." A dye is not a finish, and does not depend on the chemicals to produce its body and depth of color as does a surface finish such as paint. A dye depends on the color particles to penetrate into the fibers of leather. Therefore, with these dye particles imbedded in the fibers of leather, the only way to remove dye from the fibers is to wash the dye out of each of them. Now, here is why this task is impossible: Each square inch of leather is composed of many thousands of these fibers. Each washing in a solvent would remove some of the dye particles; then new, clean solvent would be required for the next washing—and so on until the operation would become very costly and time consuming. Furthermore, such a washing of the leather would wash out oils and fat liquors . . . all the chemicals put into the leather during tanning, as well as natural materials . . . rendering the leather lifeless and useless.

The only suggestion that could be made is to re-dye the article some darker color over the existing color.

Question:

Is there any way to keep the dye from smearing? This has always been my problem. I have tried mixing neat-lac in with the dye but it did not seem to do any good.

Could you help me with this problem? Any thing you can tell me about this would help a great deal.

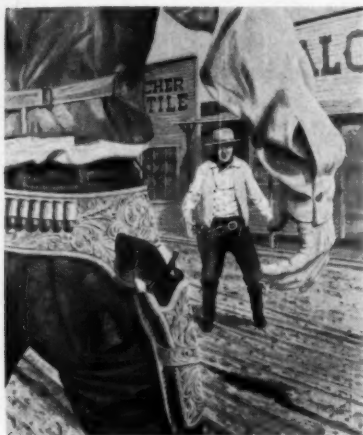
Jean Kinerd, Clyde, Texas

Answer by T. J. Kiapos

The term "smearing" isn't too clear. Mrs. Kinerd may mean "creeping" which is a tendency for the dye to follow the natural course of the fibers of leather. If this is what she means, her problem may be that the brush she is using is too heavily loaded with dye, and upon touching the leather, the bulk of the dye is immediately released on the spot she touched and the dye spreads beyond the point she desires. This can be eliminated by following the instructions on pages 9 and 10 of the Omega Hi Liter Booklet on background dyeing.

If she means that the dye smears after it has been applied and dried in the leather, her problem may be that the leather either has a previous finish which has taken some of the dyestuffs and also which has loosened the adhesion of the finish making it susceptible to "smearing" the finish and the dyestuff now mixed with it also "smears". Another possibility may be that she means "rub-off" or smearing her hands or wearing apparel if having contact with the item by handling or wearing. This would reflect that the "tanners" have "chalked" the leather to give it more body and perhaps to cover slight imperfections in the leather. This "chalking" is nothing more than impregnating the leather with chalk like pigments, and either with wetting or flexion of wear the "chalk" is loosened and rubs off. If this type of leather has been dyed then there is a rub off of dyed "chalk" which may be what this craftsman means by smearing. In the event of the two latter problems, the leather should be free of all surface coverings such as finish, dirt, cement, etc. This can be cleaned with a mild oxalic acid solution. Allow leather to dry, then dye, allow dye to dry, wipe off surplus dye, then apply choice of finish. This should prevent any smearing or rub off.

OUR FRONT COVER



"SHOWDOWN" by Randy Steffen

Those among our readers who were fortunate enough to get a copy of Volume I, Number 1 will recognize the work of the artist who did that first cover illustration. Not for our magazine, we hasten to add, but for his wife as a wedding present. Mrs. Steffen will not part with the painting, *THE VIGILANTES*, nor do we have reprints of it to supply readers who have been asking for a print for framing.

We suggest that you save these first few issues of *THE LEATHER CRAFTSMAN*. They may soon become collector's items.

Incidentally, Randy designed the vest shown in this picture. In an early issue we may have a pattern of it for your use.

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"The Showdown"

by Norman Spray

One of the most unheralded, shortest-lived — yet absolutely fantastic — gun-slinging reputations in the history of the Southwest was carved out in 24 short hours in the early eighties by a steel-nerved gunman with the un-Texan like name of Bill Stoudenmayer.

Even at the height of his glory, Stoudenmayer was a mystery man. Unlike most of the expert gunmen of his day, whose reputation spread before them, Stoudenmayer's past was blank. Stoudenmayer left as his monument 24 hours which people in the then founding village that became El Paso would remember to their deaths. But the mystery surrounding him lingered on after his death, and does to this day.

To fully appreciate the significance of Stoudenmayer's 24 hours of glory — and the extent of his courage — one must consider the state of affairs as they existed in El Paso before Stoudenmayer hit town.

Population of the town, then a village called Franklin, had jumped from a few hundred to nearly 3,000 when the front camps of the Atchison, Topeka, and Santa Fe and the Texas Pacific railroads met there. Speculators, prospectors for business opportunities, mechanics, miners and tourists poured in. They were generally a chance-taking, high-living, free-spending lot and they offered rich pickings for the predatory. Accordingly, the town soon found itself teeming with toughs and holdup men attracted to it from hundreds of miles around.

A solid row of variety theatres, gambling halls, and other dens of iniquity which never closed, occupied the low, one-story abodes, fronted by broad, arched portals, which then lined the west side of El Paso Street for several blocks. The places were packed with boisterous mobs who drifted from one joint to another, gambling, dancing, fighting. Crooks at first confined their attentions to the roisterers, taking their money with braced games, marked decks, spring-equipped faro boxes and the like.

Orgy ran riot for months and the predatory band grew bolder and cruder in its methods. Killings were commonplace. Few nights passed without rollings and street holdups. Respectable citizens took the middle of the street, gun in hand, when forced to go out nights.

The mayor and city council were powerless. City marshals and deputies were hired in bunches, but each fresh lot was short lived, literally or officially — usually the former. Finally, citizens formed a Vigilance Committee, only to be openly flouted and defied by the gun-toting hoods.

As an example, the committee assembled one night in front of the old Grand Central Hotel. Some 200 of the town's toughs lined up before the 30-odd members of the committee and dared them to draw. Miraculously, even the quickest-tempered and fastest-drawing of the committee refrained from accepting the invitation and a massacre was averted.

Many favored asking Army protection, even at the consequences martial law might bring. Then, one night, without previous announcement, a stranger strode into the chamber of the city council. He gave the name of Bill Stoudenmayer and, other than that he came from Fort Davis, that was about all that was ever learned about him.

His was the manner of a course, brutal, Germanic gladiator, devoid of strategy, a bluff, stubborn, give-and-take fighter who one would expect to drive bull-headed at whatever opposed him. But El Paso soon learned that he could handle his guns with as deadly dexterity as did his forebearers their nets and tridents.

Asked his business with the council, Stoudenmayer came quickly and bluntly to the point.

"I hear you been having trouble findin' a marshal that can hold this town down," he said. "I'm asking for the job — if you gentlemen'll make it worth my time."

(Continued on Next Page)

"The Showdown"

(Continued from Page 5)

Questioned as to his views, Stoudenmayer made no bones about it. Law and order meant little to him, one way or the other, but money did. "I came here to make some good money for myself and to save this town more," he asserted. "Here's what I figure. If you fellows will pay me \$500 a month for two months, you can fire all your deputies. I'll go it alone, and if the town ain't clean in that time you don't owe me a dime."

The mayor and council were paralyzed, both because of the wild audacity of Stoudenmayer's proposal and because the thug leaders had recently threatened they would shoot the council down to a man if further attempts were made to circumscribe their unsavory activities. Some council members were openly for declining Stoudenmayer's offer. But in the end a majority gained heart because of Stoudenmayer's own hardihood and hired him.

That was the beginning. Stoudenmayer spent the rest of the night quietly familiarizing himself with the personnel of the enemy. He apparently lost no time. For at daylight the next morning, several notices were found conspicuously posted between Oregon Street and the Plaza. Written in a crude hand and each bearing the signature of the hand that wrote it, the notices were signed, "Bill Stoudenmayer, City Marshal."

The notices said, matter-of-factly:

"Any of the hold-ups named below I find in town after 3 o'clock today, I'm going to kill on sight."

A list of 70 names followed, and it was a carefully chosen list. It included none but the elite of the gun-handling, black-jacking toughs. Pikers, four-flushers, and hangers-on were carefully omitted.

The toughs took Stoudenmayer as a jest and respectable citizens thought he was a lunatic. Odds were heavy that the stranger from Fort Davis would not last until noon, and the takers were few. Throughout the morning, Stoudenmayer quietly walked

the streets, unaccompanied except by his two guns and his conspicuously displayed marshal's star.

Surprisingly enough, nothing happened until about 2 o'clock, when two men sprang from ambush behind a big cottonwood tree that then stood on the northeast corner of El Paso and San Antonio streets. One of them was armed with a shotgun and the other had a ready-drawn pistol. They threw down on Stoudenmayer as he approached from the other side of the street. But before either got his artillery into action, the marshal drew his own pistols and killed both, then quietly continued his stroll, over their prostrate bodies, and past them, up the street. It was such an obviously workmanlike job that it threw a chill into the rest of the 68 survivors on his list.

The demonstration was so effective, in fact, that — though Stoudenmayer paraded streets and threaded saloon and dance hall throngs the rest of the afternoon in search of his prey — not a single one of them could be found.

Citizens and Stoudenmayer alike knew the matter would not be settled so simply, and they did not have long to wait for the next round of action.

In the last moments of twilight, the marshal was standing on the east side of El Paso street, midway between Oregon and San Antonio Streets, no cover in reach. Suddenly, without warning, a heavy fusillade opened on him from the opposite side of the street.

Some accounts say that at least 100 men fired at him at the word. Whether or not this is exaggerated, it was nothing short of miraculous that the first volley failed to fell Stoudenmayer. Unscathed, and trapped without cover, Stoudenmayer drew his pistols and marched forward, slowly but steadily, straight — it seemed certain — to his death. However, he fired with such wonderful rapidity and accuracy as he advanced that seven of his foes were killed and two wounded in as many seconds, although all kept close as possible behind the shelter of the portal columns. In the course of his advance, guns that scarcely ever had missed whatever they were trained upon

were pouring out a hell of lead that must have sounded like a wad of angry hornets about Stoudenmayer's head.

Stoudenmayer's nerve was too much for the snap shooting thugs, and before he was halfway across the street, the hostile fire had ceased and his ambushers were flying for the nearest cover available.

That night they slipped out of town, singly and in squads, boarding freight trains north and east, stages west and south, stealing teams and saddle stock, and some even hitting the trails afoot in stark terror of the man.

The next morning, El Paso found herself evacuated of nearly 200 men who, though once her most conspicuous citizens, were easily done without. Stoudenmayer had made his word good, accomplishing single-handed what the most hopeful El Pasoites had despaired of seeing done with less authority than a force of regular cavalry.

Unluckily, Bill Stoudenmayer did not long last to enjoy his reputation. He was a marked man for more reasons than one. First, friends of the departed (dead or alive) harbored motives of revenge. And, secondly, a man with a reputation as big as that he had built for himself was a rare prize for anyone with the strategy and hardihood to gun him. It was, therefore, to be expected when Bill Stoudenmayer fell victim of a private quarrel only a few weeks after his resignation as city marshal.

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FILMS *and* LEATHERCRAFT

By JOHN SULLIVAN



Correct swivel knife technique demonstrated by Joey Smith in, "THE ART OF LEATHER CARVING."

Inasmuch as Leathercraft and Teaching Films have both grown to maturity during the last decade, and as leathercraft furnishes the ideal material for teaching films, it follows that films should play an important part in the teaching of leathercraft. The need for instructional films was quickly recognized by leathercraft instructors to help in the teaching of the craft.

But it was not always thus. Although motion pictures were originally invented for the purpose of teaching with films, the theatrical film soon overshadowed the teaching film, and many years went by before it grew into the powerful teaching tool as we know it. The introduction of 16mm width film in the mid-twenties helped it along its way and the advent of sound-on-film in the early thirties made possible, technically, the tool we know today as the teaching or instructional film.

But, there were too few projectors and many educators feared this new "gadget" might replace the teacher so, the teaching film still had a few more obstacles to overcome. Then

came a big war . . . and with it the need to train men faster than ever before. Audio-Visual Tools were ready, and the Armed Forces turned to films as the quickest means of training the millions of fighting men. This training program was highly successful and its success proved the value of films in teaching.

Audio-Visual Education was, at long last, on its way. The 50,000 projectors in existence at the end of the war has grown to over 500,000 or one for every 320 persons in the nation. Almost every school has one or more projectors and teachers now recognize films as friendly tools to aid in teaching.

During this period leathercraft was on its way to becoming one of our most popular crafts so, it was only natural for films to play their part in introducing new craftsmen and helping them develop the basic skills.

With the talent and invaluable help of Joey Smith and many others in the leathercraft field we produced a 20 minute film, THE ART OF LEATHER CARVING. Using the latest audio-visual methods with extreme close-

ups, slow motion photography, animation, and a narration describing each action we tried to graphically demonstrate the correct technique so beginners could have a basic foundation on which to build their craft. Useful tips were also included to help the advanced craftsmen improve their work. The careful craftsmanship of Joey Smith presented in this visual manner has made this film a widely used tool in leathercraft instruction.

But, as leathercraft grew a need for more films developed. During the past year two new films have been produced. First, FIGURE CARVING ON LEATHER, featuring Al Stohlman and picturing in detail the fascinating technique of decorating leather with figures from life. This film is designed to show that any craftsman can easily learn this new technique and add new interest to his craft.

Then, ADVENTURES IN MODERN LEATHERCRAFT, was produced to show how many interesting and beautiful articles can be made with the use of only a few stamping tools and a mallet. By promoting new interest with this basic stamping film, leathercraft should attract many new people.

The Sullivan Company is proud to have had this small part in the growth of leathercraft. We hope to be able to make more films to serve the field and help in its continued growth.

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FILM
IN
COLOR



AVAILABLE FOR FREE SHOWING TO YOUR GROUPS! 16mm leathercraft instruction films in sound and technicolor are available at your nearest Tandy store for **FREE** showing to your groups.

FILM 1 — Beginners Leathercraft — prepared for family groups and young age groups.

FILM 2 — Art of Leather Carving — Shows all the details of carving and assembling a leather project.

FILM 3 — Art of Figure Carving — Reviews basic carving techniques with special emphasis on the new art of figure carving and dyeing.

Reserve one or all three films NOW. Call or write nearest Tandy Store. Listing on page 42.

BOOKS REVIEWED

Leathercraft Pictorial Instructions, Book One By James E. Gick 44 pp, 11"x8½", The Gick Enterprise, Inglewood, Calif., \$2.00.

This is the most practical book for beginners your reviewer has seen to date. Every movement of carving, tooling, assembling, lacing and other hand tool movements in basic leathercraft is shown. Reading the book is like seeing "stills" from moving pictures of making projects from leather. These pictures show how to make specific projects from cutting out to finishing. The details in the many, many pictures will amaze you.

Pattern Sheets of BUSCADERO BELTS & HOLSTERS by F. O. Baird, Author, Designer, Publisher, \$2.50.

This is not a book, but a roll of large sheets of heavy papers — like an architect's drawings. Since there are no folds, the large sheets have better tracing surfaces than books or folded pieces of paper. On these sheets are 25 actual size holster patterns and tracing designs and 5 of the Buscadero belts. With the author's clear instructions and "How To" illustrations, artistic and perfect fitting holsters can be made for 81 different caliber guns.

This reviewer is happy to recommend "Buscadero Belts & Holsters" to the many persons who have been asking: "Where can I get some good patterns for gun belts and holsters?"

LEATHERCRAFT TECHNIQUES and DESIGNS, By John W. Dean, 250 pp, 7x10¼", McKnight & McKnight, \$5.

"The extra cost of a hand-made article is justified only by its superiority in design, execution and wearing quality." Those craftsmen who want to increase their sales of hand-made leather articles may well check the quality of their work against these three points. The major part of this book is devoted to suggestions for improvements in design, to better knowledge of basic materials and to time saving methods. A number of time savers are described and — "Each procedure was thoroughly tested

TV STATIONS TEACH LEATHERCRAFT



Charlotte, N.C. — Carole Coleman and Alan Newcomb are pictured showing one of the leather products they made on a recent "Doing It Yourself" show over television station WBTV, Charlotte. Carole and Alan also made some footstools and leather clutch bags.

A growing number of television stations across the nation are now programming "live" and film instruction classes in leathercraft. Some began this feature as a novelty and received so many requests for more that the management put classes in leathercraft on a regular, continuing schedule. Others appreciated the value of leathercraft classes from the first time requests were made to them for such a public service program.

Among the first to make classes in leathercraft a permanent feature was television station WBTV, Charlotte, North Carolina.

"Doing It Yourself" is one of the local-live programs of this station. This show covers a broad range of subjects from the proper way to change diapers to fixing a flat tire. When leathercraft was added, the popular demand created was sensational.

This is not an isolated instance, for we have information that television stations in 35 cities in the United States have found leathercraft instruction programs popular with their audiences.

Live talent for conducting Leathercraft demonstrations is to be had in many cities — film is available for showing everywhere. The editor will be glad to furnish information about free use of films to interested stations or groups of people. For those who wish to have their own films made, there are Hollywood specialists in this business. One of them is writing an article to appear soon in this magazine.

by Mr. Dean and was found to be practical — both in saving time and in maintaining a superior quality of workmanship." Among these procedures are some which help the busy craftsman put his work into mass production on a small scale.

This book also serves as a col-

lege level text for the advanced student, the self-taught craftsman, the artist who would like to explore the many possibilities of leathercraft — for all persons who are deeply interested in this "the most rewarding of all crafts."

(Continued on Next Page)

BOOK REVIEW (Continued)

Numart Tooling & Carving Designs for Color in Leathercraft. Book Numbers 1, 2, 3 and 4. Each book 8 double pages; illustrated; Craftsman Supply House, Scottsville, New York; \$1.50 each.

These four leather project books have been prepared by and under the supervision of Robert and Dorothy Numa, recognized authorities on the use of color in leathercraft. Each includes large actual size patterns and designs along with step-by-step instructions for the making of the various projects. Several color photographs enable the reader to visualize exactly how some of the completed projects will look.

Book No. 1 includes patterns and instructions for two women's handbags, one in a Pacific dogwood design, the other in a yellow lady's slipper design. Tooling, carving and coloring techniques are fully explained. Included are patterns and instructions for matching billfolds, key cases, change purses, coasters and book ends as well as a special section on how to emboss.

Book No. 2 features a matching set of three shoulder bags, one for mother, one for big sister and one for little sister. The motif is the wild rose and there are also instructions for a change purse, billfold, coasters, name plates and a special section on bird lapel pins.

In book No. 3 the two principal projects are an apple blossom and a doretta handbag. Matching billfolds, coasters, key cases and change purses are included, as well as a special section on how to make leather book ends.

Book No. 4 presents the same design — trillium — in three different sizes of bags, one tooled, one carved and one simply incised and each with a different color technique. The bags are suitable for mother and daughters or can be used by the same person, the largest one for business or sportswear, the two smaller for evening or Sunday wear. Included are a matching change purse and billfold and coasters in a wild goose design, and a special section on how to make a billfold.

These books are practical, working guides, direct and to the

TURN YOUR
SCRAPS
INTO DOLLARS...

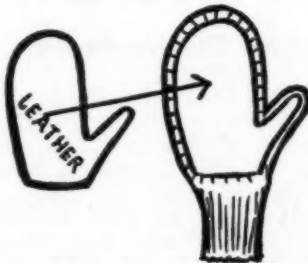


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N

The scrap of leather shown here serves two purposes. Originally I used similar scraps for place cards at children's parties. The little fellows and girls found use for them as book marks in this shape and style, sometimes longer.

Those I make for general use are inscribed: "MY PLACE," either by carving, electric pencil, or waterproof ink. Made to order, I put the person's name on each one. Cutting is done with pinking shears.

E. W. McNamara
Fairfield, Conn.



I double the life of my children's woolen mittens by cutting a piece of leather to fit the palm and thumb. This can be sewn on with an overcast stitch which adds an attractive touch to the mitten as well as extra warmth.

Mrs. Ruth L. Albright
Rochester 16, N. Y.

point. To the leathercrafter they will provide the basis of many hours of satisfying activity, the result of which will be articles of genuine beauty and value.

Clever Uses for Leather Scraps in

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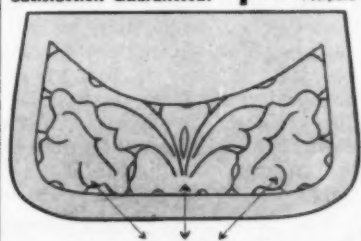
STATE



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Edith M. Hummel, designer and instructor, HUMMEL GLOVE & BAG STUDIO, 161 Columbus Ave., New York, N. Y. Author of "You Can Make Your Own Bags and Accessories," and "You Can Make Your Own Gloves."

A DIFFERENT TOTE BAG

Three Cornered, With Or Without Outside Pockets

By Edith M. Hummel

If you like tote bags and have thought at times: "I wish I could have one,—a bit different, unusual looking" . . . Here it is!

This practical but smart looking bag is done in 3 or 4 oz. cowhide, can be left natural or stained in any color desired to match your outfits. It also can have a tooled or carved border. See sketches of suggested, original designs. The pictured tote bags are left natural or are stained in London tan and dark brown, but all are Neat-lacked. One of them has open outside pockets, the others have pockets with flaps.

The patterns are very simple: A triangle bottom, a large rectangle forming the wall and two strips for the handles, one longer

than the other. If pockets are desired add two more rectangles in the size of your need, and, if you like to, also flap-pieces in any shape you prefer.

Here are two sizes to choose from: Large tote bag: triangle base 14"x10", wall 14½" by 35", straps 2"x40" and 2"x15". The four short ends of the straps are cut in V shape. Small bag: triangle 12" by 8", wall 12½"x29", handles may be the same length or somewhat shorter than for the large bag. Pockets: 8"x5¼", or 7"x4¼". If you love to create, design your own individual bag in the size you like best.

STEPS: 1) After having made all the patterns of heavy brown wrapping paper and having pinned all parts together for judgment as to fit and size, and having re-adjusted them, if neces-

sary, lay them out on the cowhide. Choose a very heavy section (near neck) for the triangle bottom, a perfect piece for the wall and the handles. Place the latter ones LENGTHWISE the skin only, lest they stretch.

2) Cut with a sharp knife and the help of a steel ruler, or with a pair of heavy shears, the traced outlines of your bag pieces, as smoothly as possible. Work all edges (if necessary file them first with an emery board) with your fingers, stain them and then use a bit of beeswax and/or an edge slicker.

3) Trace in lightly a parallel line to all edges without criss crossing at the corners, 3/16 to ¼ of an inch from the edges, using a divider or any edge creasing tool.

4) Skive the three edges of the triangle bottom and the bottom edge of the wall ½ an inch deep, the two sides of the wall 1" deep.

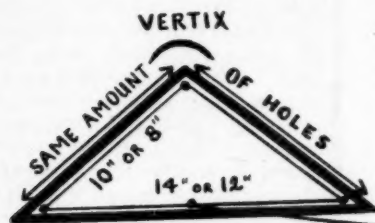
5) Make holes or slits with either an awl, following the marks of a rotary wheel (No. 5, 6 or 7), or a one-prong and a three-or four-prong chisel on the traced-in line. Start with the triangle bottom at the three corners, using the one prong chisel. See sketch. Make a hole or slit at the center at its base, exactly opposite of the vertex hole or slit. Put a little string into this center-hole. Now, fill in between these first made slits, trying to keep all the holes and slits the same distance from each other. COUNT the holes all together (you should have the exact amount on both sides of the triangle!). At the bottom of the wall start with the exact center hole or slit (put a little string in there) and work towards the



Tote Bag With Outer Pockets.

two sides, left and right. Have TWO MORE holes than the number of holes of the triangle! See sketches 1 & 2.

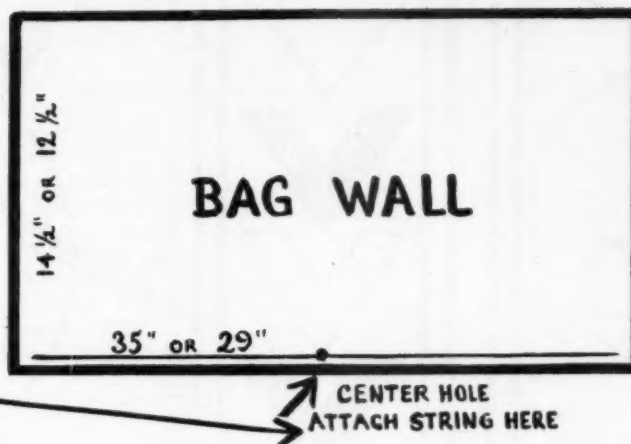
When making the holes and slits around the handle straps, be especially careful that the holes are directly opposite each other in a right angle position to the



SKETCH 1

Bottom triangle with rounded corners and a hole or slit in a right-angle position.

SKETCH 2



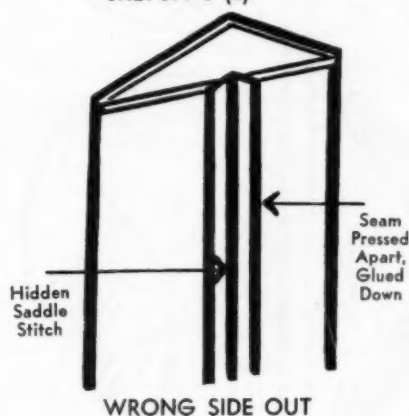
edges. Best start by folding the strap exactly at the center (long sides together!) and using an awl or a one prong chisel, hammer the hole or slit through both longside edges in the exact center on the marked lines. Tie a little string there. Then, open up the strap and make the holes or slits to the left and the right on both longside edges, following the marked-in line and keeping the holes or slits EXACTLY opposite each other.

6) If you have decided on outside pockets AND flaps, make slits or holes along the bottom edge and the two sides of the pocket-rectangles, and at the base-line of the flaps. ADVICE: On the flesh side of the leather skive all these above mentioned edges, first, and groove out a straight line, 1/2 inch from the side edges, left and right, and another straight line, up and down, parallel to the first one, also 1/2 inch away. See sketch 4. Be careful, when using the leather groover, NOT to cut through the flesh side of the leather. On the top of the pocket rectangle, as well as around the pocket flaps, edge-crease sharply, deepening these lines, if desired, with a tooler.

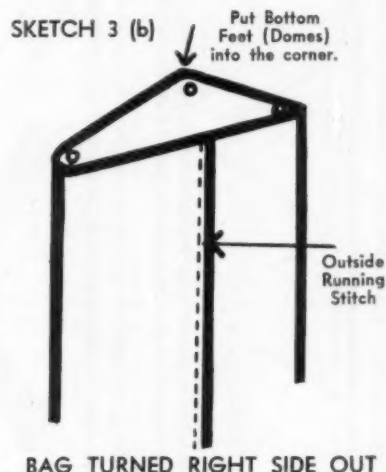
7) NOW, would be the time to tool or carve a bordure (border) around the top-edge, using one of the sketched designs (Sketches I, II, III), or your own, should you prefer a Western styled bag.

If you feel like leaving this tote bag entirely plain, because

SKETCH 3 (a)



SKETCH 3 (b)



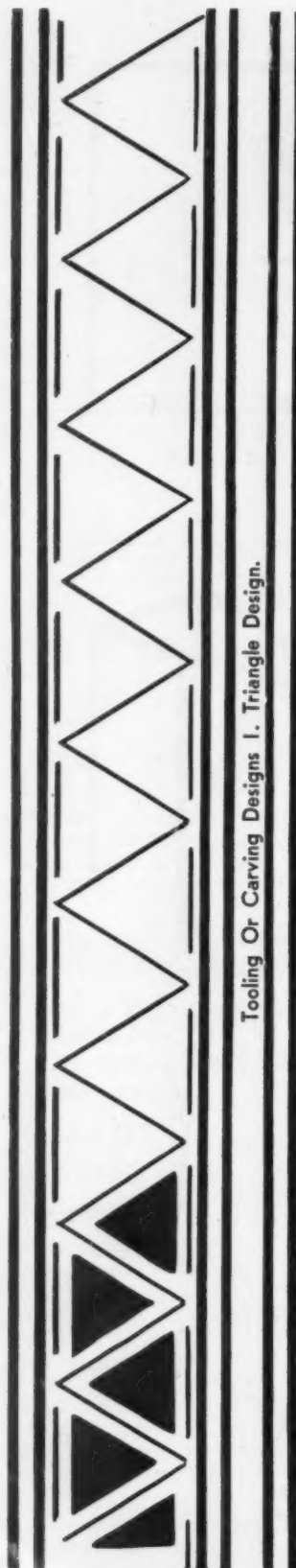
GROOVES



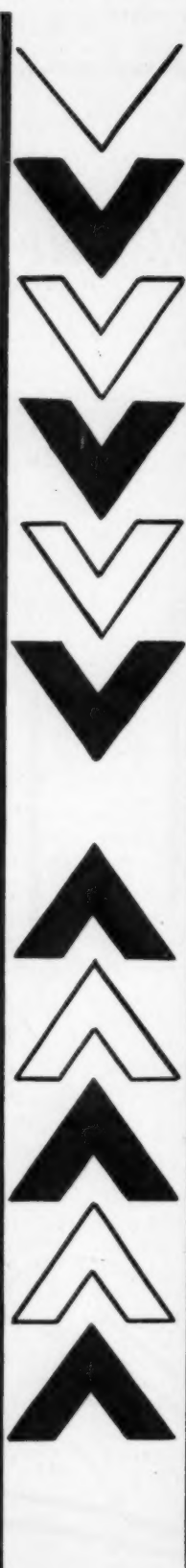
SKETCH 4
POCKET

SKETCH 5





Tooling Or Carving Designs I. Triangle Design.



II. (Above) Arrow Design

Center fold of bag.

III. (Below) Leaf Design. Use Crafttools for Leaves and Acorns.



the style is a design in itself, you can go ahead and assemble the bag in case you want the cowhide left natural, or stain all pieces first before assembly.

8) **STAINING:** Rub in the leather dye with a cheese cloth or cotton waste, starting lightly first, but pressing down more in order to keep the staining process as even as possible. Dye all the edges, too, being careful NOT to stain the flesh side of the leather. Apply a second coat with long strokes, up and down, again pressing lightly at first and increasing the pressure more and more, towards the end of the strokes. BUT, be sure to let the first coat dry entirely before applying the second one of the same or another color, AND ALSO before using Neat-lac which will protect the leather and make it shiny. (Look up instructions on dying in Vol. I, No. 2, page 18.)

9) **Assembling:** Select the thread, (linen or carpet thread, in any color you like or matching to the bag's color) and wax it well. Put wall and bottom triangle, RIGHT SIDE to RIGHT SIDE, and start saddlestitching with a length of thread, three times the distance to be covered. from the hole or slit in the vertex of the triangle AND the center hole of the wall, from left to right (if you are left-handed the other way round) till you arrive at the center hole or slit at the triangle base. Repeat from the vertex wall center slit (from the same one where you have started) the other way round till you meet at the triangle base center. Pull the stitches tight but do NOT gather, except a bit around the two corners left and right at the triangle base. There you'd best skip one hole or slit in the wall (remember we have two more slits in the wall than in the triangle) at these two corners to get them neatly turned and rounded. The vertex corner is such a wide angle that it is not necessary there. Fasten all four threads firmly.

Mark a line along the two sides of the wall towards the top-edge, in a right angle position to the center slit of the bottom triangle, where the four threads have met and have been tied with square knots. Make holes or slits on these two lines, exactly matching. Starting with a new thread (three times the distance you want to cover) AGAIN in the last holes

or slits of the wall, saddle-stitch the two wall edges up towards top-edge of bag. Press this seam apart with your fingers, or the help of a flat bone, and glue the edges down flat. That should be easy IF you have skived well and deep enough. (Sketch 3a).

Or, if you prefer, let the two side seams overlap (but only a quarter of an inch). Therefore, figure out BEFORE arriving from both sides at the center hole or slit of the bottom triangle how much of a parallel piece you have to cut from each side of the wall to achieve an overlap of ONLY $\frac{1}{4}$ ". Cut. Then, in an exact right angle position to the center hole, make holes or slits on both sides of the wall, exactly opposite of each other, parallel to the edges on a line you have marked with a tracer or divider after having cut off the surplus leather. After having this type of a back seam figured and worked out, continue your saddlestitching but start to work in the overlap on both sides of the center. AFTER having turned the bag inside out, sew the center seam with a running stitch instead of a saddle-stitch ($1\frac{1}{2}$ times the amount of thread for the distance to be covered). This latter stitch is less work and lies much smoother, BUT has to be worked out carefully so that the seam is EXACTLY centered. When turning the bag inside-out press the corners out with your fingers or a blunt instrument. (Sketch 3b).

STAND the bag up and decide how much of a corner you would like jutting out the top edge. When you find the proper shape to have the bag appear as a three cornered style, put clamps at the top-edge left and right of the jutting out corner to hold it in place. Be sure to have some soft cloth (felt or heavy wadding) underneath the clamps to avoid sharp marks. IF it should be necessary to adjust the top edge, cut off whatever is necessary in order to have the top edge close smoothly, draw a new line parallel to the edge all around with a divider and tool this line sharply. The top edge adjustment can be made only if you have not tooled or carved a border.

10) Working out the partly rolled handles: Two pieces of heavy upholster's rope cut according to the length of the straps. For the longer strap, cut the rope 14" less in length, for

the shorter strap 7" less. On the long strap, glue the rope exactly into the center, emphasizing the latter by making an acute angle there. See sketch 5.

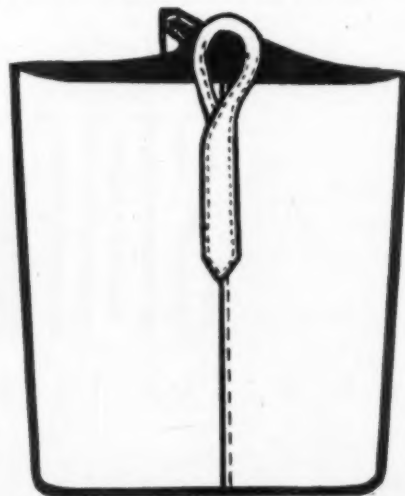
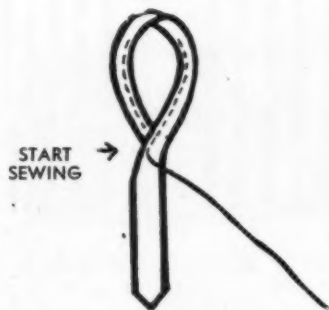
Start running-stitching the strap (using a very well waxed thread $3\frac{1}{2}$ times the length of the strap) about $\frac{1}{2}$ an inch before the upholstery rope starts in order to hide it. Leave enough thread hanging to be able to use it later for attaching the strap to the bag and going around the flat end of the strap. By pulling the running stitches tight, the two long edges of the strap should lay flat against each other; be sure that you work in and out of the EXACT opposite holes or slits. When coming close to the center, bend the handle sharply and pull the thread harder so that the edges curl a bit and gather somewhat; keep doing that around the center before you start sewing with the normal pull again, stop at the exact opposite place where you have started, let the thread with the needle hang. See sketch 5.

Start stitching the short handle next, starting, after having glued in the rope 5" away from one short end, there, so that the end of the rope won't show, again leaving some thread hanging to be picked up later for sewing around the flat strap end. This time the acute angle won't be in the center of the short strap but at about the $2/3$ point, AND it should form more of a loop than a sharp angle. When coming towards the other short end you have to sew about one and a half inches onto the bag, right over the center seam (centering this flat end) as low or high as neces-

sary to have the loop (formed by holding the 5" flat end over the short one) extending over the top edge JUST enough to let the other folded handle slip through. Mark the spot with an awl, outlining the short end on the bag. Put rubber cement on the short flat end of the rolled handle and in between the scratched in lines. Stick it together and hold it tight. Use an awl to make marks through the handle holes or slits onto the bag back. Remove the handle once more and, following the marks make holes or slits. Stitch this short end firmly to the bag. Pick up the other end, glue it lightly into proper place, be sure to keep the flat 5" end perfectly centered! See sketches 6, 7. Mark through the slits and repeat procedure.

Turn the bag around. Close it and put padded clamps on again, this time holding the edges of the jutting-out corner together and the ones on the left and right side at the side folds of the bag. Pull the center of the folded, rolled handle through the finished back-loop and spread the two flat ends apart (they are supposed to come pretty low towards the bottom of the bag), left and right from the center fold, but more towards the side folds. Determine the best place for the flat handle-ends, and, by pressing the rolled ends down, flatten the handles a bit out there. Outline one of the flat handles on the bag front with an awl. (Read footnote for outside pocket *). Put rubber cement in between the traced lines and on the flat handle end and glue together. Make holes or slits after having them marked through the

SKETCH 6.



SKETCH 7.

given holes and having removed the flat end. Pick up the hanging thread and stitch the handle now onto the bag (be sure to pull tightly before starting, because the former stitches have loosened up). When arriving back at the rolled handle part bring thread underneath between handle and bag-front and fasten and secure thread invisibly. Repeat the same process on the other side of the bag.

Your bag is finished, except for putting on three bottom-feet (domes) and gluing some soft leather scraps over the spread-apart prongs inside the bottom of the bag.

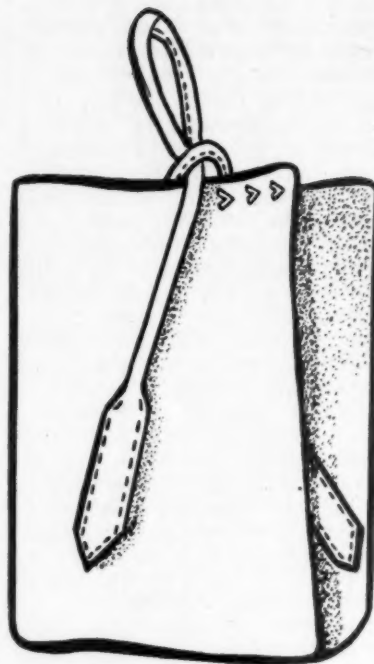
The bag with the attached outer pockets AND flaps as well as an inside wall with planned pockets to take care of wallet, check-book, pencil, fountain pen, two pairs of eye-glasses, and cosmetic gadgets, I shall describe step by step in the next issue. Maybe you could figure them out yourself by taking a good look at the pictures. It would put you on the road towards doing your own designing. But, if you feel you do not need outer pockets and inside

wall with pockets and want just a plain, good looking tote-bag, finish it as described. I know you will love it. Besides, you probably will want to do another one, again, with the added attraction of the pockets on the outside and inside. Then, you can follow the next instructions.

Again, keep all the scraps (cowhide as well as the lightweight leather or suede you used for the vest) because the article after the finished tote bag will deal with "what to do" with them.

My best wishes for a good looking tote bag!

**) If you want outside pockets outline the flat handles NOT all around but only 1" from the rolled handle part onto the bag-front and stitch it on, this 1" length, very firmly! Sometimes you will find you have to make an extra hole to be on the outside of the bag for continuing the running stitches around the flat end WITHOUT BEING ATTACHED TO THE BAG. Try to keep the two lowest attached holes parallel to the bottom of the bag. See sketch No. 7.*



TOTE BAG WITHOUT
OUTER POCKETS

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FORT WORTH, TEXAS

HOW TO SELL YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant



Selling Price

You have arrived at a cost—material, plus labor, plus overhead, plus selling expense. You have checked and rechecked these costs to be sure you are right for a mistake in favor of the customer can be costly to you.

Now, how much PROFIT should you add?

Let us assume you have made a nice, neat bag, comparable to those offered in retail stores. You have looked at bags similar in size, quality and appearance and found them priced at \$30.00. You think yours should be worth that much, but you say, "It actually cost me only \$15.00 and that price seems high. The \$30.00 price at the store is justified because the dealer needs to have 40% of this amount. Statistics show it cost him around 34% to do business.

Remember — it's strange but true—when individuals buy from other individuals who make articles for sale, they expect to buy for less than they pay at the store, so you will be forced to set your price lower. Perhaps you are satisfied with a PROFIT of \$5.00 and will sell the bag for \$20.00. It will sell easier and faster at this price. Also remember, your labor and selling cost has already been

added and this is virtually NET PROFIT.

Now if you are going to have some friend or an agent sell other individuals for you (not merchants) he will want \$4.00 or \$5.00 per bag so you need place a higher price on them when selling that way. Also if you put bags on display and for sale at Stores, they will want something for selling them for you. You must therefore consider this in establishing a selling price. You yourself cannot be asking \$20.00 and then expect your agent or the store to sell it for \$23.50. It is best to have a ONE PRICE policy.

Right here it might be well to mention that you are to collect a 10% Federal Excise Tax on Leather Goods. This includes bags and billfolds but not belts and is on all Retail Sales. Quarterly remittances are to be sent to the Collector of Internal Revenue nearest you.

I hope you haven't found these figures to be too complicated. It's really not difficult and is FUN because you realize you are constantly knowing exactly what you are doing and how much money you have invested in every bag. Then when you sell the item you KNOW how much PROFIT you made.

If you should attempt to sell a store you will find it more difficult. Most Leather Craftsmen

neither want, nor are prepared to do a vast volume of business which is so necessary if you want to make a profit in the wholesale field.

Usually the selling price must be higher for as mentioned, the merchant is entitled to 40%. Then to sell merchants you must have salesmen and these are paid anywhere from 10% to as much as 20%. You have to employ others to work for you and here are many details of record keeping as well as of trying to keep uniform production. Precious little PROFIT actually remains.

It is, however, well to consider having others help with your selling. Many customers have reported success by just giving a belt or billfold to a friend who works in a factory and who in turn is willing to sell for you just because you gave them the belt. Others pay on a percentage basis, perhaps as much as 25% and then again there are those who set a flat price on each item. The percentage method is the easiest.

Some Leather Crafters do a wonderful job with leather but just don't have the ability to SELL. It pays them to have someone else do their selling. Others like to make personal contacts and do their own selling.

Next—Setting up your own business.

My instructor never permitted us to say 'scrap' leather, saying there was no such thing; hence my use of the term 'left-over.'

My hint concerns Christmas, but I plan to use the basic idea throughout the year, whenever I give a gift. I have made Individualized Gift Enclosure 'Cards', using the designs of the Christmas craftaid. After tracing any desired design onto the leather

TIPS and HINTS

I was ready to 'bring out' the decoration and sometimes I carved it and sometimes burnt it with my Electric Pencil. I also burned in the name of the friend

to whom I was giving the gift, and my name wherever it fitted, punched a hole and cut around the edges in an irregular design.

I suppose if one wanted to sell these a place could be indicated with "To" and "From" and the buyer could write the names in ink.

Margery S. Bruzon
Santa Monica, California

The Leather Craftsman 15

"Retired" Craftsman Makes and Sells 'Em BY THE DOZEN



Here is Mr. M. P. Smith, Midwest City, Oklahoma, showing some of the brief cases he makes to specifications for a nationwide organization, Beverly's "Chicken In The Rough." This organization

gladly pays a good price in order to get the excellent hand work done by Mr. Smith.

In fact, Mr. Smith is doing pretty well, financially, with leathercraft, averaging a b o u t

\$1,800 a year from this side line. Better still, it was the side line that put him back on his feet when he was almost bedfast.

About two years ago, Mr. Smith had a serious heart condition. At his age (then 73 years) such a condition causes many men to give up. Instead, Mr. Smith took lessons in leathercraft, found that he had a real talent for the work, and took a renewed interest in life.

It has been shown that many persons do have talent for leathercraft but do not realize the fact unless they make an attempt. Mr. Smith has gone even further in making what may have been a happy avocation, with therapeutic advantages, into a most profitable side line.

Hobby Show Displays Sell Leathercraft



By Charles D. Wolbing
Chicago, Ill.

love fine leather work. In this corral I make a nice display of my work, raw materials, and other accessories—including a short history of leathercraft. My son enjoys helping me tend the booth.

I have found that the kind of people who appreciate good leathercraft come to this display and order from me during the shows, or afterwards. Previously I tried a number of methods of advertising, including giving away samples of my work, but could not reach the market I wanted.

I would like to see other leather craftsmen rent booths in these shows. Better still, it would pay us to get together and hold shows of our own, selling admission tickets and charging rent for space in order to cover expenses. The good fellowship of other craftsmen alone should be worth the price of renting space in such a show."

"I have found that success in selling hand carved leather articles depends upon how I advertise.

Pictured here is a corral that

I make from cedar posts and place in booths which I rent in hobby shows. It provides the Western atmosphere so much desired by those who attend such shows and

WHY I LOVE LEATHERCRAFT



Mr. O'Neil's display at Granite Trust Co., Hingham, Mass.

By William J. O'Neil
Hingham, Massachusetts

The Leather Craftsman today is in an enviable position. It is a very interesting, satisfying hobby that can be a well paying hobby too. It is all very well for some people to say they are not interested in selling, but the fact remains that while hobbies are for young and old, the primary purpose of hobbies for the young is to direct that mind into a pursuit conducive to character moulding and education, while at the same time providing recreation. To an older person, particularly to those in a retired status, a hobby is a must. The man who has worked all his life, now has lots of time on his hands, something he has always wanted, in order to do all those little things. Now is the time for him to develop a hobby if he hasn't already, so that he will not feel, in the way, unwanted, on the shelf or out to pasture. From a medical viewpoint doctors are unanimous in the opinion that a hobby is the best medicine for a happy, healthy old age.

Most hobbies cost money, and unfortunately the retired person suddenly finds himself with a diminished income. How much more pleasant then, when the hobby pays off, and not only provides the money necessary for

tools, equipment, stock, etc., but may also provide money for Xmas gifts, pin money and who knows what.

As a hobby I should like to explore the possibilities of leather. Leather is satisfying to work with because it is LIVE. It can be carved, tooled, moulded, thinned, dyed and now the possibilities are just being realized.

This is shocking when you think about it. In the past fifty years medical science has advanced further than it did in the previous three hundred years. We are living in an age of miracles, wonder drugs, stopping a heart to operate, and starting it again artificially, jet flights across the US between breakfast and lunch, flying faster than the speed of sound. And why shocking? Because only until quite recently have the full potentialities and utilization of leather been realized.

A few months ago on Dave Garroway's morning TV show "TODAY" he featured a parade of models attired in suitings, skirts, blouses, coats, sports jackets and other miscellaneous items of Milady's wardrobe, all made of leather. Previously leather was used for harness, men's belts, shoes, factory belting, luggage, etc. Saddles and bridles in the west. The big shoe factories in

New England and the industrial East used leather, true, but only for certain purposes. Belting to drive machines, etc. The west developed it into more personal and utilitarian purposes and prettied it up with ornamentations of silver and then carving and tooling.

I said shocking, in view of development of so many other items. Let's go back to primitive man. In order to survive, our earliest ancestors had to have two things, food and clothing. In order to get either of these he had to kill Nature's creatures. He got his meat and in his stupid undeveloped mind probably reasoned that if skin and fur kept the animal warm it could also do the same for him, and from that beginning came all else, sinews for his bow, bone for implements, skins and furs for clothing and housing, and there is evidence that primitive man developed a tanning process. He gradually learned better ways in which to utilize that on which his very existence depended.

Today, cotton, wool, silk and other good old standbys are being bypassed by the rayons, nylons and synthetic fibers of all kinds. The miracle fabrics, they call them. I may be a voice crying in the wilderness, but I predict an upsurge, a new birth in the use of leather, new uses, a greater demand and therefore a bigger market and the demand will be for carved and tooled leather, for it is artistic, serviceable, and economical. The leather craftsman has indeed something to look forward to.

We are living in a machine age it's true, but nobody yet has devised a method to impart that touch that shows itself in the handmade article by a skilled craftsman. You cannot buy these in the big Department stores because they cannot stock enough to justify advertising costs. HANDMADE means time, care, love of workmanship. You cannot build that in a machine. Do not hurry your work to the point of cheapening your finished product. Do not buy cheap tools. You are losing money, producing inferior results and usually doing things the hard way. Good work takes time. Remember, "It takes one hundred years to grow an oak, but for a squash, six months is sufficient."

Eastern Leathercraft Guild Will Be Host For The Fourth International Assembly of Leather Craftsmen

May 4th and 5th, 1957, leather craftsmen from all over the Eastern United States and Canada will gather at the Manger-Rochester Hotel in Rochester, N. Y. This fourth annual meeting will be organized by committees elected from eight participating leathercraft societies. Each Assembly is non-profit; the organization exists to plan and produce the annual Assembly and associated activities for the purpose of furthering knowledge of and interest in leathercraft. Craftsmen are encouraged to display their work. Experts are persuaded to demonstrate and teach their skills and techniques. Dealers in materials and tools will be there to show their best and newest wares.

Judging by attendance at the three previous Assemblies, an attendance of between 500 and 800 people is expected. Everyone interested in the art of leathercraft will find this Assembly inspiring. The registration fee of \$1.00 admits members or guests to the exhibit rooms, demonstration areas, commercial exhibits, and makes them eligible for the various door prizes. Registration fees and rents for commercial exhibit space is planned to pay expenses of the Assembly.

Planned opportunities for social contacts include social hour with refreshments when exhibits are set up Friday night; banquet and entertainment Saturday night; and shopping and sight-seeing tours for spouses not absorbed in the Assembly.

ORIGIN AND GROWTH

Early in 1954 seventeen members of the Eastern Leathercraft Guild of Rochester, N. Y. visited the Canadian National Hobby Show at Toronto, Canada. Meeting former friends and making new ones, with leather as a common interest, kindled the thought of continuing these meetings. A return visit by members of the Canadian Society of Creative Leathercraft to the Rochester Guild at one of their meetings worked out so successfully plans



Examining some interesting work at the 3rd International Assembly of Leather Craftsmen are, (left to right) Jack Yarko, Detroit, agent of this magazine, Ken Kook, teacher and craftsman from Port Huron, Liz Freriks, teacher and designer from Dearborn.

were made to form an International Meeting of several groups.

The purpose of the International Assembly was to encourage Canadian and American leather craftsmen to meet together to compare techniques, discuss mutual problems, and gain stimulation and inspiration from the exchange of ideas and from personal contacts. These purposes took root and interest was aroused in this annual event.

At the First Assembly in Buffalo, N. Y. in October 1954, representative groups from the Frontier Leather Art Guild of Buffalo, N. Y., Eastern Leathercraft Guild of Rochester, N. Y., Detroit Leathercrafters of Detroit, Michigan, and the Canadian Society of Creative Leathercraft, jointly founded the International Assembly of Leather Craftsmen.

The Second Assembly was held in Toronto, Canada in May, 1955. At this time the Michigan Leather Artisans of Dearborn, Michigan were accepted into the Assembly. With five separate groups working co-operatively toward

this annual affair the International Assembly was well established.

Detroit, Michigan was the host city for the 1956 Assembly. Now in its third year the International Assembly added to its roster the Flint Leathercraft Guild of Flint, Michigan, the Prairie States Leather Guild of Chicago, Illinois and the Windsor Leathercrafters of Windsor, Canada.

Each of the eight Guilds erect an exhibit booth to display the workmanship of its members, and demonstrations are conducted throughout the two day session of the Assembly by the craftsmen of the participating groups. A banquet is held on Saturday evening with some type of entertainment and a guest speaker. At this time a brief report of the business meeting is read and the new officers for the coming year are installed.

New Member Guilds are invited to join the International Assembly for participation at future meetings. The 1958 Assembly is tentatively planned for Chicago, Illinois.

For information regarding the International Assembly of Leather Craftsmen write to Lincoln B. Osborne, 82 Fallson Drive, Rochester 16, New York.

JOIN YOUR GUILD

Many craftsmen at one time or another have felt the need of an organization composed of those interested in leathercraft. Such organizations are in existence in many parts of the country. In this column, listings will be made of such non-profit organizations that now bring together those who wish to add to their knowledge of leathercraft. For information about meetings, members, qualifications, dues, etc., write directly to the guild of your choice, listed here by states.

CALIFORNIA

The Leathercraft Guild, P.O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Prairie States Leather Guild, Virginia Barber, Sec., 4825 So. Winchester Ave., Chicago, Ill. Meets second Sundays.

JOIN YOUR GUILD

(Continued from Page 18)

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Melba Fisher, Sec., 754 Rivard Blvd., Grosse Pointe 30, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mary Wethy, Sec., 913 Lyons St., Flint, Mich. Meets third Sundays.

Michigan Leather Artisans, Shirley Austin, Sec., 1119 Mayburn Ave., Dearborn, Mich. Meets second Mondays.

NEW YORK

Eastern Leathercraft Guild, Mrs. Lincoln Osborne, Sec., 82 Fallensson Dr., Rochester, N. Y.

Frontier Leather Art Guild, Ann Byersdorf, Sec., 439 E. Delevan Ave., Buffalo, N. Y. Meets second Thursdays.

PENNSYLVANIA

Keystone Leathercrafters, Phil Phillips, Sec., 725 Quincy Ave., Scranton, Pa. Meets third Wednesdays.

CANADA, ONTARIO

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec. 400 Charlton Ave. W, Hamilton, Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.

INTERNATIONAL

4th International Assembly of Leather Craftsmen will convene in Rochester, N. Y., May 4, 5, 6, 1957.

Other guilds and associations of leather craftsmen are invited to send information about themselves to:

Editor

The LEATHER CRAFTSMAN
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Fort Worth, Texas

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TURN YOUR SCRAPS INTO DOLLARS...



Attractive Neckpiece

By Barbara Honey
Twisp, Wash.

Using a piece of leather approximately the size of a shoulder strap, stamp whatever design you want on it.



At each end put a part of a snap so you can fasten it together around a person's neck.



Another way is to take a piece a little longer.

Stamp a design on it—whatever you want.

After you have finished that part put on two (2) snaps, a complete one on each end.



Fasten them together.



Place a chain or small neck scarf in the two (2) holes and tie around neck.

If you wish you may make this larger and use for a belt. Very attractive and usually sell easily.

Here Is A Novel Idea

It's a leather belt tooled as a ruler. The top line can be any size from 6 inches to 48 inches. Take a plain leather blank strap and mark about 6 inches from the buckle, inch by inch across the belt up to the length you want, and then you edge it on both sides and tool numeral numbers like on tape line. Measure one-half inch marks and then mark quarter inches with the tip of the tooling tool 1/8 inch touching next to rim edge line. When tooling the numeral numbers, you have to use good tooling and modeler tools.

It can be very handy for fishermen and tailors and contractors and surveyors, etc. I sell a lot of them to fishermen.

Joseph T. Osika
Mt. View, San.
Wausau, Wis.



SEND A Fellow Craftsman . . . "The Leather Craftsman"

Vol. I No. 3

The Leather Craftsman 19

A NEW TECHNIQUE IN TOOLING LEATHER

By HARVEY L. FRICK
Detroit, Michigan

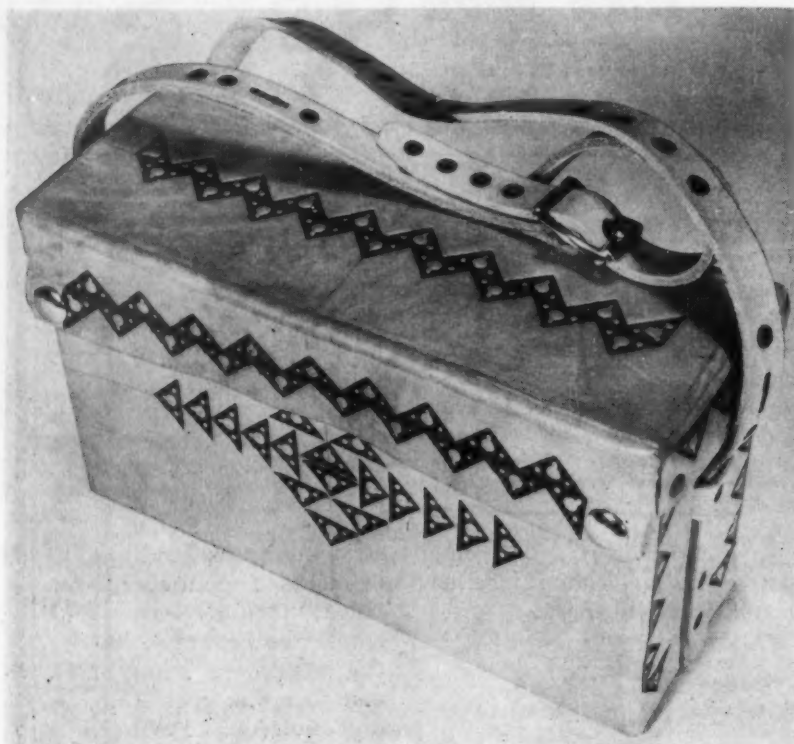


Photo No. 1. The author decorated this bag in 30 minutes.

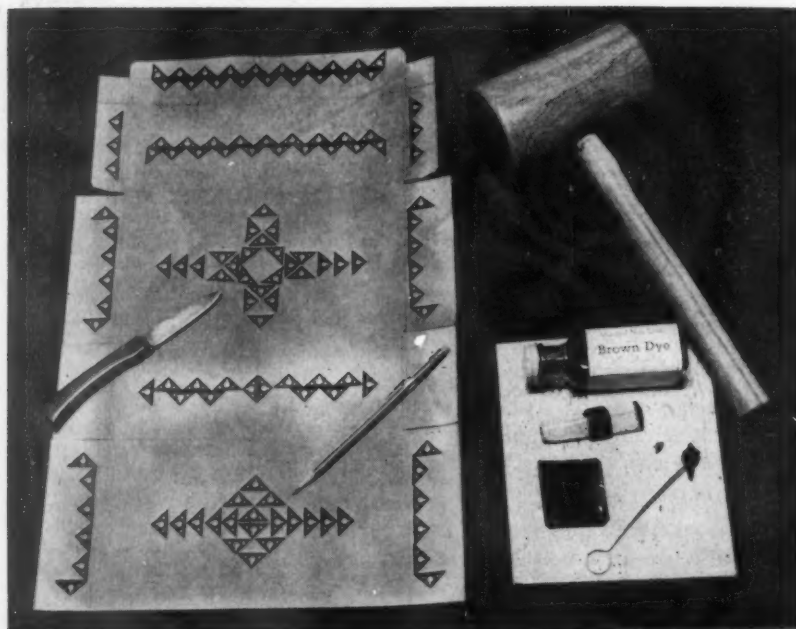


Photo No. 2. Basic tools needed for this technique.

Conventional leather tooling and staining create exquisite beauty, something akin to the fine arts — which, however, has obvious limitations for any hobby or craft, although excellent for the person of special interests and aptitudes and with infinite patience. Once created, furthermore, the elaborate design, however beautiful, is not always desirable or apropos on either an article of wear or a piece of luggage. The simplicity of modern dress requires a similar simplicity of all designs to be associated therewith.

Also, conventional leather tooling is time-consuming and is limited in its appeal to originality — it is so much easier to copy those lovely designs.

Here is a simple method requiring negligible time; but it stimulates, provokes, and challenges the imagination and the urge to originality. The author spent not over thirty minutes in tooling and staining the designs on the bag shown in Photo No. 1. Anyone can do as well with the same method, and the possibilities for the leather artist are limitless.

Here is a method which is revolutionary by reason of its utter simplicity and its possibilities for a universal appeal. Here is a brief description of this method.

The basic tools needed for the tooling and staining are illustrated in Photo No. 2: tooling die, dye or stain, dye pad or applicator, and mallet. Tools not shown but necessary are a leather anvil or substitute therefore and a sponge or substitute for applying water to the leather.

The ideal tooling anvil is a slab of granite or other durable stone, perhaps 8 by 10 by 2 or 3 inches, with a polished surface on one side. The author improvised his own from "junk" which happened to be lying around — two slabs of marble, 7 by 10 inches, each about an inch in thickness, on top of which was placed a sheet of polished steel about 1/8 inch in thickness, all of which were wrapped in gummed paper.

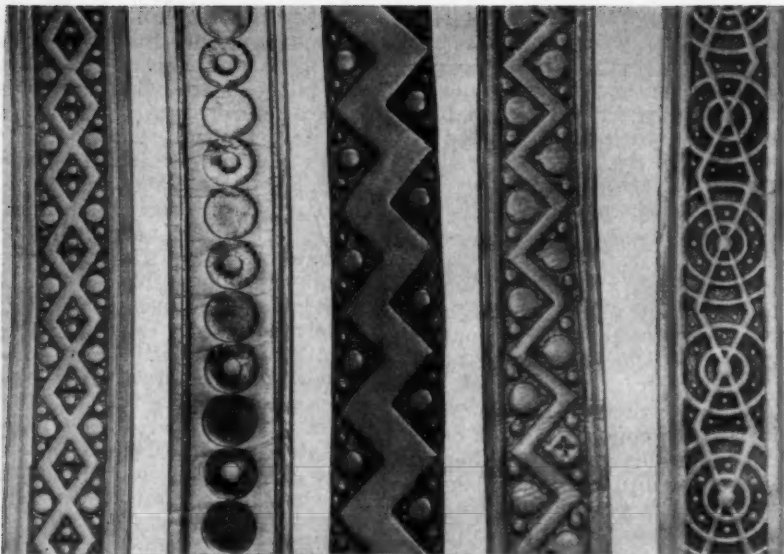


Photo No. 4. Some patterns developed by using simple tools.

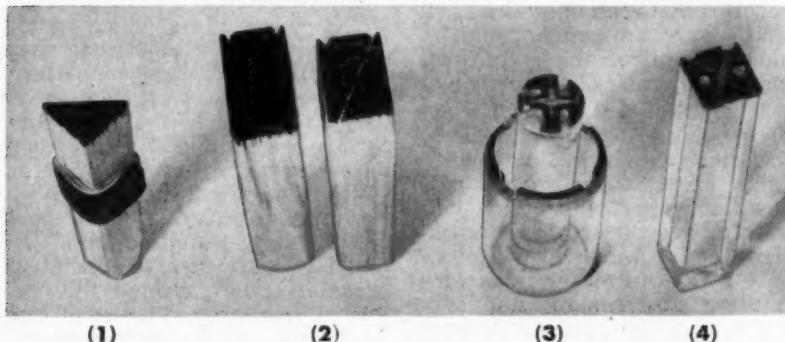


Photo No. 5. Tools that made the design shown above.

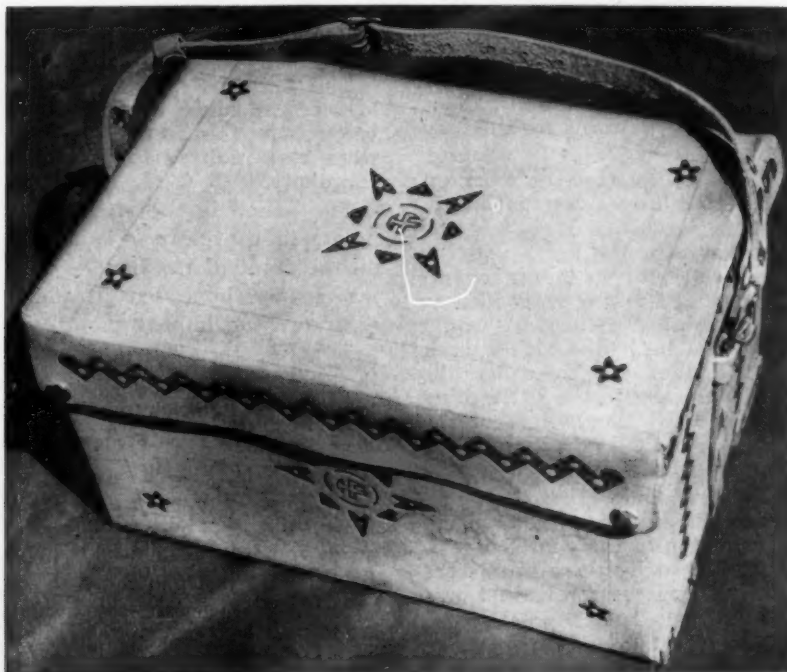


Photo No. 6. Illustrating additional patterns.

In this project (Photo No. 2) the tooling was limited to the use of a single die for the specific purpose of illustrating virtually the infinite possibilities of a single die. However, the use of other dies, singly or in combination, offers yet other limitless possibilities, as is illustrated in Photos No. 4 and No. 6.

Belt patterns are illustrated in Photo No. 4, where pattern A was made with die 4 in Photo No. 5, where pattern B was made with a couple of pieces of a 1/2-inch carpenter's dowel (with a cavity drilled in the face of one of them), where C and D were made with triangular dies similar to number 1 in Photo No. 5, and where pattern E was made by alternating the two dies, number 2 in Photo No. 5.

The monograms and circles in Photo No. 6 were made with dies number 3 in Photo No. 5—one a segment of a solid lucite rod and the other a piece of lucite tubing—die number 4 is also of lucite. Lucite may be worked with either wood-working or metal-working tools, generally, such as sanders and burr files; but lucite is too hard for the wood-cutting saws and drills.

Photo No. 6 also shows patterns made with dies not shown in any of these photographs and illustrates a simplicity of design which marks a striking departure from conventional leather work.

In this project a wooden die was used primarily because of its capacity for holding and transmitting the stain. If one is interested only in tooling and not in staining the leather, dies of other media may have definite advantages. The author has used plastic (lucite) and steel, both of which will hold a little stain if finished on sandpapers with grit not too fine, and both of which, of course, will last longer than wood.

The bag in Photo No. 6 is a poor subject for such display but an excellent example of appearance following the grime and scars of long and hard wear.

The author has described new but very simple techniques in tooling leather, which, he is confident, will mark the dawn of a new day in leather and will bring up to date one of man's most ancient, most useful, and most rewarding crafts.



Photo No. 3. Die and burr-file.

The tooling die or form for this project was cut from a scrap of maple flooring (see Photo No. 3). Maple is an excellent wood for this purpose: it is tough and fine-grained, and it holds just the right amount of dye or stain — when the face of the die is properly finished with a medium-grained sandpaper. The more polish on the face of the die the less stain it will hold. The form is that of an isosceles, right-angled triangle — a single form which, through repetition, has unlimited possibilities (as is illustrated in Photo No. 2). The dots in the form are obtained simply by drilling cavities of different sizes in the face of the die. The high-speed burr file (shown in Photo No. 3) is an excellent tool for this purpose, but a small hand-drill is sufficient if power tools are not available.

The best dye or stain for this purpose comes in an alcohol solution. An excellent pad for its application to the die can be made from just about any old piece of sheet felt — it should be about twice the thickness of a felt hat. If not available in this thickness, simply use double layers of scraps from an old hat. Cut them about two inches square. Place them on a square. Place them on a square piece of thin sheet metal (a piece of a tin can, e.g., if aluminum, which will not rust, is not available) somewhat larger in size. Bend narrow edges of the metal up on opposite sides and fold them down onto the pieces of felt, which is now held securely to the metal. Then apply the dye or stain; dampen the felt, do not soak it.

Now dampen the leather with just plain water. Fill the sponge to capacity and wipe it over the finished side of the leather for several minutes. Be very careful that it is not water-logged; certain parts of a hide may soak up

water much faster than other areas. Neat work is impossible on leather that is too wet; yet effective tooling is impossible if it is too dry. Practice on a few scraps before advancing. Test the die, the dye, the mallet, the anvil, the craftsman. Then go ahead with the project.

But remember that the entire outside surface of the hide must be dampened to avoid water marks. Go over it at least lightly with the sponge, but, of course, concentrate on the areas to be tooled.

Thus far there has been little demand or opportunity for originality in this project, although the resourceful person will have seen infinite possibilities for alterations and ramifications. But now is the time for imagination and originality unlimited, for it is hoped that each individual will strive only to express and to please himself in the actual tooling and staining of the article.

It is most unlikely that any two people will follow precisely the same procedures. Some methodical people will work out patterns on paper which they will faithfully reproduce on the leather; and such a method will probably yield the most satisfactory results. Others might find suggestions in the author's account of his own method.

The author's "method" is to be characterized primarily as "non-methodical." It is an extremely simple procedure. Here, to be specific, is how he went about making the patterns on this bag (see Photo No. 2).

He chose to start the work on the part of the leather that would become the bottom of the bag (the part between the knife and the pencil in Photo No. 2), for several reasons: (1) he had little idea as to what sort of patterns he would make; (2) he had done no work with leather for some months and could use just a little practice; and (3) the bottom of the bag would be a good place for practice work.

First, "guide lines" were drawn in lightly with a pencil, intersecting at the center of this area — actually these lines were drawn in before the leather was cut out.

Now the die was pressed to the felt pad for the staining and then was placed where the guide

lines cross. A couple of strokes with the mallet, and there was the initial impression. Back to the felt pad (the dye is added for each separate impression), and the die was ready for the next imprint, which logically enough would have to oppose the first, which formed the dotted square in the very center of this area, between the knife and the pencil, Photo No. 2. In the same manner additional imprints were made along the guide line right and left until the limitations decreed their terminations, as in the photograph.

The pattern was finished before the author had much notion as to whether he would like it or what impression it would make on him. It was not impressive — but was deemed acceptable for the bottom of a photo-accessories bag.

Next the areas which would become the ends of the bag were tooled. In making each pattern, his method was to start at or near the center of a guide line and work in opposite directions until he ran out of space.

In Photo No. 2 the knife points to the pattern to be on the back of the bag. Here the first four imprints formed a somewhat irregular square around the center of the area. The next four imprints formed a larger square, and the pattern seemed to develop automatically from that point — which is an enchanting feature of this enterprise.

The patterns on the area to become the cover of the bag, developed in the same manner, were also reduced to elemental simplicity.

The pencil in the same photo points to the pattern to appear on the front of the bag — done last in the hope that it might emerge as an improvement over the others, since it would occupy the most conspicuous area. The first two imprints made a dotted square in the center. Imprints were added along the guide lines right and left and up and down — until it seemed obvious that no more could be done.

And that is the simple story.

Artists may find it too simple, but the author trusts that the leather craftsman may find in it a revolution.

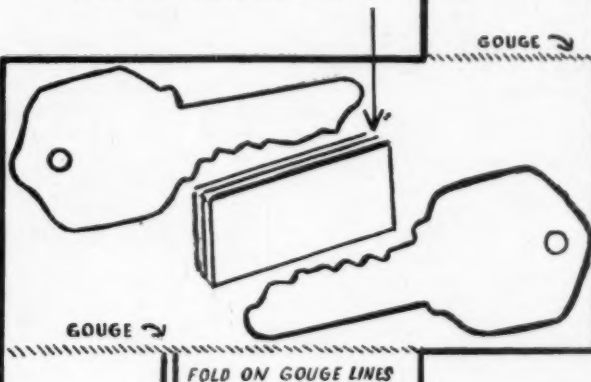
TURN YOUR SCRAPS INTO DOLLARS...



Use bellies or anything up to 7-8 oz. Anything over will be too thick and posts won't reach if three keys are used to a side.

2 pcs. 6/7 oz. leather glued together as dividers.
Position keys before glueing leather in place.

Snap is set UNDER this piece.



KEY CASE
SCREW POSTS
GO HERE

FOLD ON GOUGE LINES

GOUGE

SLENDERIZED KEY CASE

By Bill Stroyek, 110 East 2nd, Wichita, Kansas

In all due respect to the conventional key cases I find them a bit bulky, especially in the summertime when we don't wear coats and everything must go into the pants pockets.

When this key case is folded up, it cuts down in the size of a case a man must carry, yet allow him to carry six keys. The

small dividing piece of leather in the center isn't necessary but helps keep your keys apart.

You can make this key case from scraps or, if you go into production with it, from bellies. By using two Crafttools that I have suggested, no carving is necessary and almost anybody can make a half-way decent job

of this project. I have seen lots of them made by Cub Scouts.

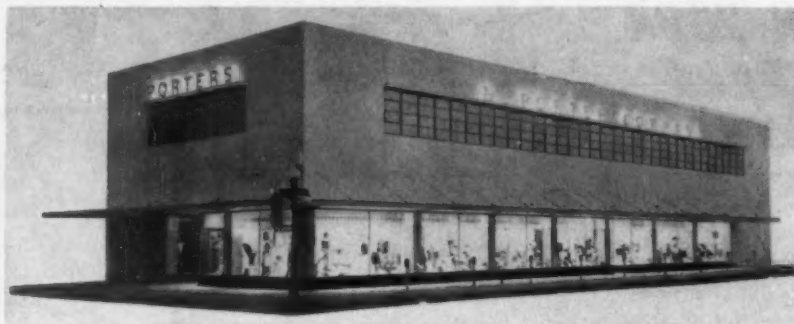
MATERIALS REQUIRED

Any light weight leather, below 7 oz. 2 key posts, 1 snap fastener.

Crafttools For Suggested Design No. 565 Seeder and No. 658 Petal No. 2660 Craftaid for initials if desired.

Saddle-Makers of the Old West—Part II

PORTERS-OF-ARIZONA



Porters main store in Phoenix.

Porters — “The West’s Most Western Store” — was founded in 1875 in the basement of a tent on a vacant lot just outside Taylor, Texas. But that first Porters’ store had an air conditioning system. It was provided by prankish cow pokes who shot holes in the tent as they left town in a state of liquid exhilaration.

Thus did Newton Porter establish a tradition of imagination and courage that has guided several generations of Porters from a one-man saddle shop to a family of ten separate business operations today.

Orphaned when still a boy, Newton Porter learned the leathercraft in St. Louis, Mo., then with all his worldly riches — a

set of saddlers tools — he followed the adventure trail of that day, westward into Texas where cattle and cowboys were making history.

A man was hardly anybody without a saddle or two in those days of the West, and young Porter’s ambition was to seat the rider as comfortably as possible and as elaborately as the customer wanted to pay for.

Taylor was the frontier of Texas and without a saddler when Porter arrived. He invested all the cash he had in leather and a tent to work in. The business was a success almost from the first day, so successful, in fact, that Porter had to work nights to fill his orders, and that’s when

he began acquiring his air conditioned roof. His light glowing inside the tent made an irresistible target. Having no desire to be the best saddle maker in Paradise, he hastily dug a five-foot deep hole under his tent where he could work in safety.

Probably this pleased some of his cowboy customers, too, for they certainly had no desire — when sober — to kill off the town’s most needed business man. It wasn’t long before Porter could afford to rent a store building in town. His credit well established and appreciation of his craftsmanship spreading, he was also in a position to think about more personal matters. In his leather world there was still room for romance, and he married Lottie Hamilton, a dainty little girl of the West. And eventually their four sons became the second generation of the Porter Co. family.

As was true of so many pioneer businesses, fire played its part in the Porter enterprise. In 1881, flame all but wiped out the town of Taylor, including the Porter store, and almost before the smell of burning leather had cleared from the air, the Porters were on their way to Abilene where the new cattle center of the world was developing.

There followed seven fat years of prosperity, and then the drouth of 1888 came grinding in to sear the ranges, kill the cows and ruin the cattle men of the Texas Panhandle.

Newton Porter studied his books and closed them on the many accounts he knew his customers couldn’t pay at least for a very long time. He longed to see it rain and he didn’t have the patience to wait for it in Texas. Western Washington had a reputation for wet weather, so that’s where the Porters landed next.

Possibly if excessive and continuous moisture were not bad for leather, which Porter loved, the Porter stores would even today be located in Washington rather than in Arizona. But the rain was too much for him, and in 1895 the family moved to Phoenix, Arizona to dry out and get back to the business of saddling cattlemen.

By that time Arizona was on the receiving end of a great movement of cattle into the Territory from Texas. The great ranches that were to make cattle history,



A craftsman at work in Porters Saddle Shop.

and later found a new kind of romance in literature, were being built. The famous cattle brands that are today a decorative motif in Porter stores, were then being pounded out in iron for the first time. Phoenix was a frontier town, with dusty streets and false front stores from which ranchers and farmers supplied their needs. But it was just the kind of place Newton Porter was looking for. He imagined a Porter saddle under every man who rode into town. His job was to make his saddles so good that nobody would want to send away to Denver or Pueblo for them ever again.

And so the N. Porter Saddle and Harness Co. was established in Phoenix in 1895, never again to be uprooted, but destined to grow and change in character with the growth and change of the Baby State. The Porter Co. did not suddenly leap into a position of success and fame from its new beginning in Arizona. The Porters lived in quarters behind the store and workshop for quite some time after 1895, but the spirit of expansion was in Arizona and the entire West. An expanding America was demanding more beef, and it no longer was satisfied with the rangy cattle coming to packers plants directly from the great cattle drives. Buyers began coming into Arizona from all over the West to buy

cattle for feeding elsewhere. In a few years those visiting buyers saw Porter saddles almost wherever they went in the Territory. More important, they liked what they saw, for Newton Porter made saddles to suit the men who used them. Men who came to buy cattle, also made the trip to Phoenix to buy Porter saddles for themselves. Thus the fame of the company's product was spread far and wide.

Even before Newton Porter died in 1906, he was shipping saddles to many customers hundreds of miles from Phoenix, many of them made for the special requirements of the people who ordered them. But it was Earl Porter, the son who took over active management after Newton's death, who really established a mail order business. In a sense it was forced on him, for people kept writing to Phoenix to ask about the company's product, and answering those letters took up considerable time. So in 1910 the first Porter's catalogue was printed, followed two years later by a second. The response proved that people would buy saddles by mail when they knew they could depend on getting what they wanted. But it also proved that they would buy other things that way too. Those first catalogues listed a few such items as boots, shirts, hats and jeans, and orders for them came along



One of Porters saddle-makers.

with orders for saddles. Earl Porter added more of such things to each succeeding catalogue, until his mail order business included just about everything a cattleman needed in the way of clothing and riding equipment.

When Earl died in 1925, the N. Porter Saddle and Harness Co. was a flourishing concern doing business throughout the West. Arizona had become a state in 1912, and Phoenix had become a flourishing cowtown in the center of a building agricultural empire.

The company had prospered through important changes by looking ahead to opportunities. The development of rodeos as a form of entertainment brought special needs in equipment, and dress for spectators. Wild West literature gained an avid national readership, and created a greater interest in cowboys and horses everywhere. The Old West may have been shrinking, but its paraphernalia was enjoying a greater popularity than ever. Earl's younger brother, Fred, took over active management of the Company at about the time when easterners were discovering the charms of Arizona as a playground. And what they wanted to play was "cowboy" at the numerous dude ranches that were being established. Earl's son, Harold, became Fred's assistant in the saddlery end of the business, and the Company began catering not only to the needs of working cowboys, but also to the wants of vacationing easterners.

Without foresight and imagination, the period between World

(Continued on next page)



Porters Saddle Shop.

PORTERS-OF-ARIZONA

(Continued)

War I and the end of World War II could have been one of slow decay for Porters, but by taking advantage of change rather than just letting it happen, Porters continued to grow and maintain its position as the West's most Western Store. In 1932 Porters established a branch store in Tucson, which has grown into a half million dollar operation. At about the same time Fred Porter retired from active management, to hand the reins over to a new generation of the family. Three grandsons of Newton Porter returned from military duty to go to work. Fred, Jr. became general manager of the Phoenix store. Joe, Jr. became executive manager in charge of merchandising. Bill took on management of production. Harold continued as manager of the Tucson store.

And then began Arizona's greatest period of change and growth. Restless Americans, cooped up and regimented during the war, migrated by the thousands to the state, seeking a new flavor for life. They found it in the casual warmth of Arizona sunshine, and the freedom to dress in easygoing sports and western clothes. They could ride horses along desert trails, and live in modern versions of the old ranch house.

The new generation of Porters saw the opportunity and met it. They restyled their Phoenix store to appeal to new customers, which meant keeping the flavor of the West while adding a note of luxury. Women from New York and Chicago must feel at home while shopping for western and sportswear. Businessmen must sense quality and style in the western surroundings.

Sensing that the change might not be entirely welcome, however, to the oldtime cowboys and cattlemen who are still important customers, Bill Porter moved the company's Saddle Shop out a ways, and kept it the way they want it—the good smell of leather, craftsmen working in view, a little cluttered and very comfortable for men more used to the saddle than the escalator. Today, Porters is no longer "a" store. It is ten complete and separate operations. Besides the main store in Phoenix, the Saddle Shop and

the store in Tucson, there's Porters Buffalo Ranch at Corona del Mar, Calif. The John Porter Mfg. Co., manufactures western shirts for men, women and children. Porters Originals of Arizona, manufactures and distributes western neckties and novelties.

Perhaps the most unique business offspring in Porters-of-Arizona operations is the famous Porters thong sandal, manufactured by Porters, and distributed by more than 500 retail shoe stores throughout the United States. The original idea, conceived by Bill as a profitable use for the scrap leather from the saddle shop, has developed into a large scale business running over \$100,000 annually.

There's a Porters store in the swank Uptown Plaza shopping center of Phoenix, and another in Scottsdale, the West's Most Western Town, a few miles outside Phoenix. Porters of Camelback is another store in the resort area of the Valley of the Sun, and there's still another store in Tempe, the location of Arizona State College.

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It's a long ride from Newton Porter's basement in a tent in Texas, to the complex Porters of today, but the Porter boys are planning even bigger things ahead. They will continue to grow while maintaining their great tradition as the West's most Western Store.

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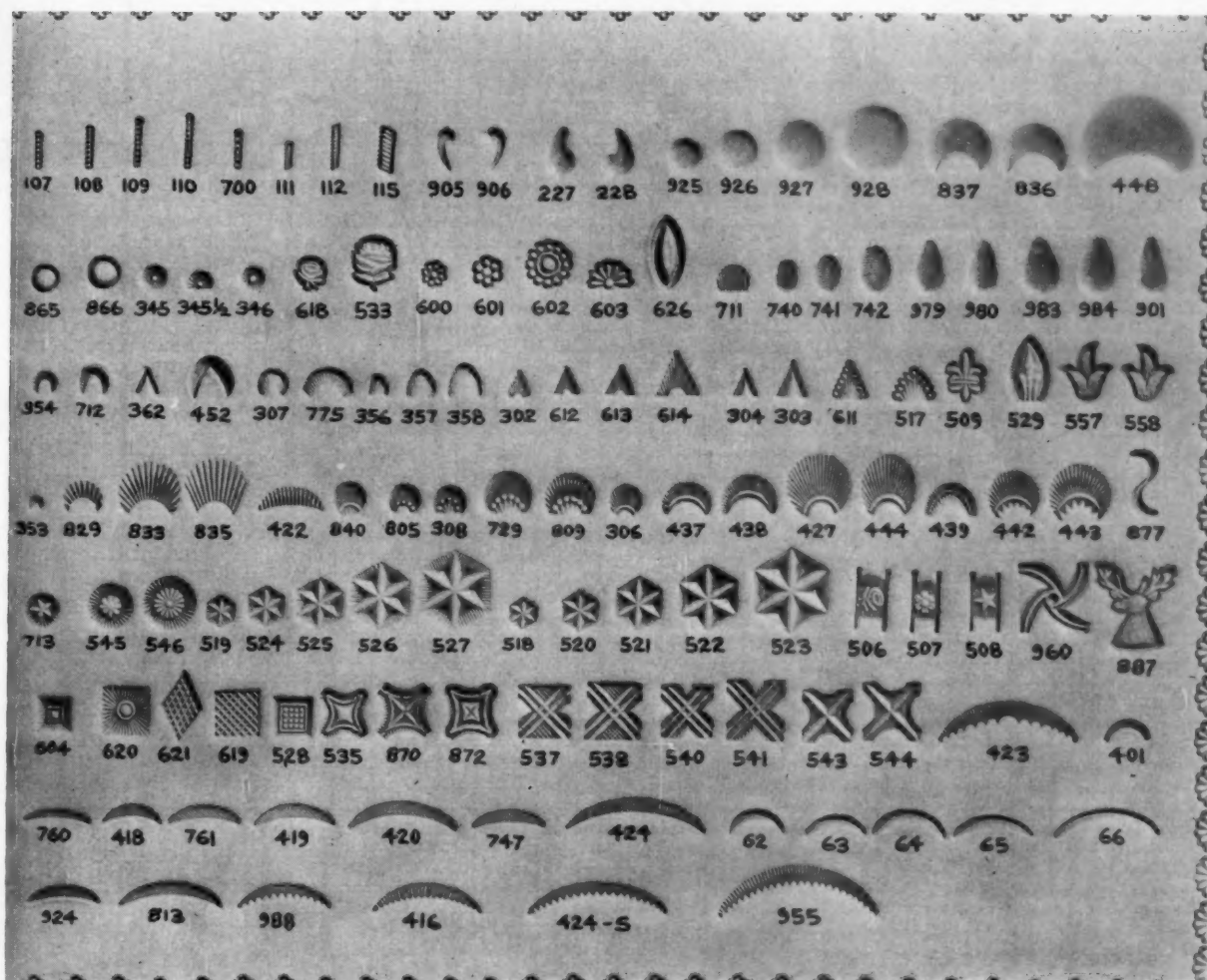
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The **LEATHER CRAFTSMAN**

P.O. Box 1386
Fort Worth, Texas

These are genuine Crafttools, exclusive with us, and are
NOT FOR SALE! Shown below in nearly actual size.



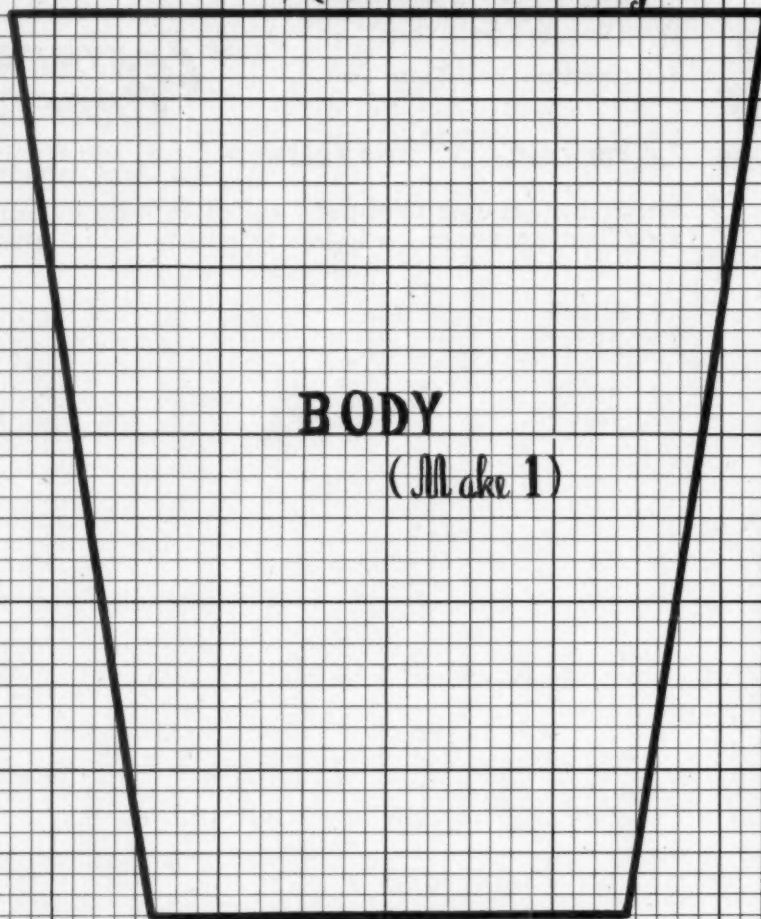
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Quiver Design

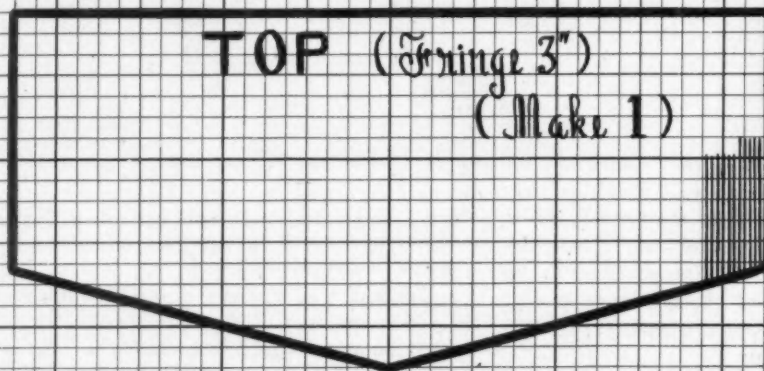


BODY
(Make 1)



SIDE FRINGE (Fringe 3")
(Make 1)

SCALE: Each Square = 1/2"



TOP (Fringe 3")
(Make 1)



BOTTOM
(Make 1)



FRONTIER QUIVER

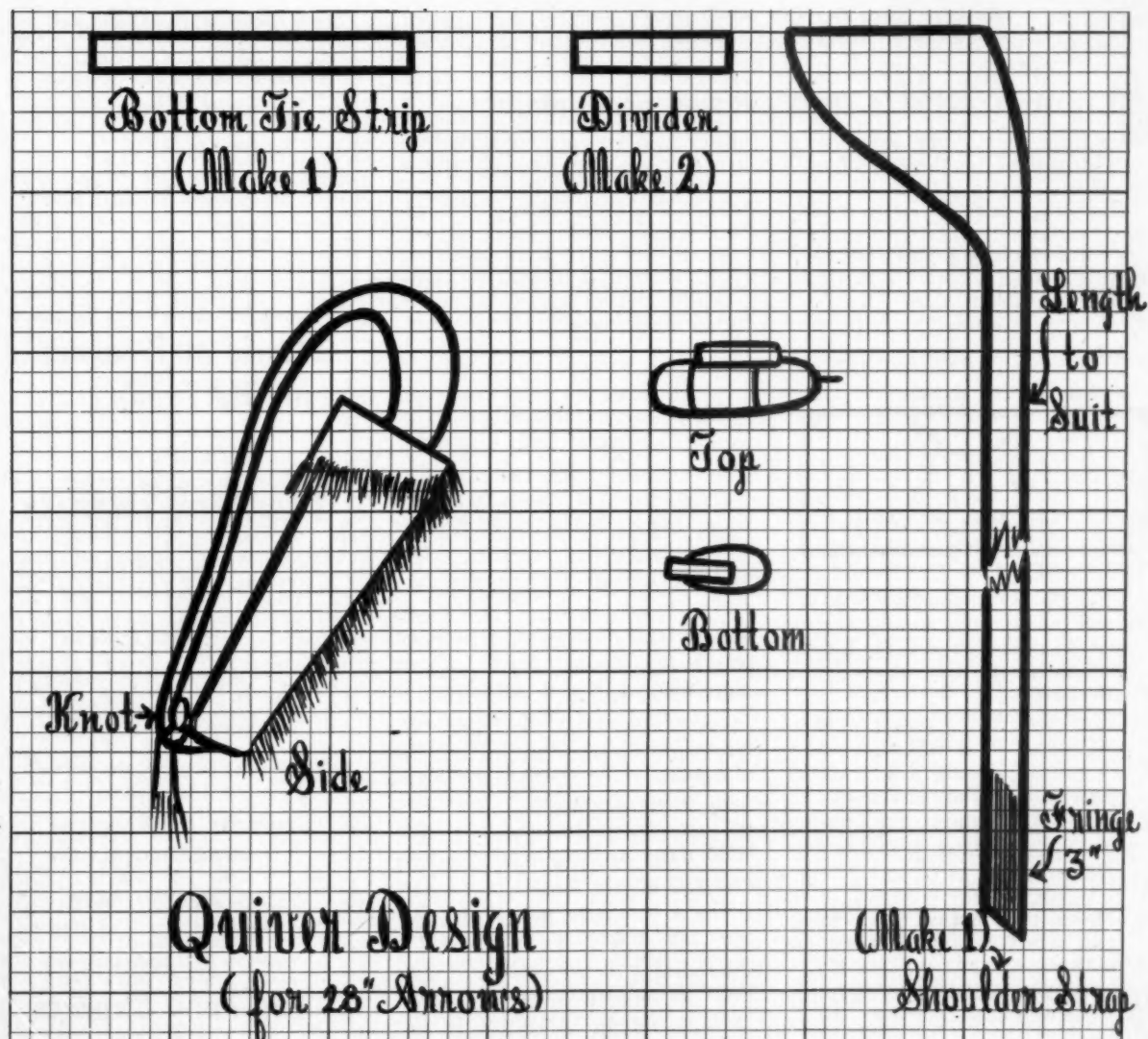
By **BILL RECKARD**
New Albany, Indiana

Floyd County Field Archers! Quite a moniker, isn't it? I guess I've always been interested in hunting and fishing, so when the Field Archers were organized, there I was. I used to shoot muzzle loading rifles and still do some, complete with powder horn, bullet pouch, fringed coat and all. I went to Friendship, Indiana, Grand National one year and missed the top shot by two points.

I've always liked antiques, therefore, I have tried to keep

my accessories as near the original as possible. It was only natural then when I took up Archery, that I try to find my idea of a quiver. I found the quivers all right, every size, style, color and shape, but none like I had in mind. It was then I knew that if I wanted what I had in mind, I would have to make it. I knew exactly what I wanted, too. I got the fellow next door to help me and this is what we came up with. My quiver is made of grey heavyweight suede, sewn on the wrong side and then reversed so no stitching shows, and it hasn't that first piece of metal in it. The drawings pretty much show the details, although some

(Continued on Next Page)



Scale: Each Square equals $\frac{1}{2}$ ".



Quivers from The Old Bowhunter's Den —
— Chester Stevenson, Eugene, Oregon.

HOW TO MAKE A FRONTIER QUIVER (Continued)

dimensions will vary with the individual and the length of arrow shot.

Since this one, we have made quite a few, including one for my nine year old son, Dennis, who also does a lot of shooting.

I adopted the Indian "Thunder Bird" and combined it with my

initials as a sort of "trade mark". This, I then had beaded into a patch about $2\frac{1}{2}$ inches by 4 inches. We then sewed this on the fringed collar of the quiver.

All in all, I think it came out a beautiful job. I've been to many a shoot, but have yet to see a quiver like mine.



I have a son in the Cub Scouts. He and his den pals needed slides for their neckerchiefs. So I had some elk scraps and made 9 of these slides.

- 1—I tooled a Wolf's head on them or any other design.
- 2—Seven (7) lacing holes were punched on the short ends.
- 3—You may stain the background to bring out the design.
- 4—Then wax before lacing.
- 5—Make the lacing $8\frac{3}{4}$ " long and lace it up like you would a shoe.

I enjoyed my first copy of "The Leather Craftsman" very much.

Mrs. Richard Dow
Green Bay, Wisc.

Bird hunters and all shotgun users love this belt: Make a Buscadero belt of light weight carving cowhide about 3 inches wide, same width all the way and without the slit for pistol holster. Instead of the pistol cartridge loops, make 26 loops to fit shotgun shells of whatever gauge the wearer uses. These loops will carry a full box of shells plus one. The loops are made from a $\frac{7}{8}$ ths inch strip of leather and placed $\frac{5}{8}$ ths of an inch down from the top of the belt so the brass edges of the shell cases will ride on the belt and not gouge the wearer. The shells also act as a stiffener for the belt—hence the light weight leather. When this belt is carved it is a handsome outfit. Better still, it makes reloading in the field a quick and easy job.

Don Watson, Ft. Worth, Texas

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TIPS and HINTS

I find that when working up small purses, wallets and small hand bags that I am always needing different color lacing to match the background and it is quite expensive to have a spool of every color so I just keep a spool of natural calf lacing, and cut off the length for a purse or wallet and dip it into whatever color dye I used for the background, and it works beautifully. And you always have your colors matching.

Mrs. Laura Parmeter
Cazadero, California

Do not throw away that old revolving head punch. To lengthen the use of this important tool, first file copper anvil to true it up. Then take a No. 59 Ball Point Stylus tool, which will fit all the drive tubes on the punching head. Place Stylus in each tube and flare out with light taps, this will straighten and help sharpen edge. You now have a practical new head punch again.

James Cipolletti
Mayfield Hts. 24 Ohio

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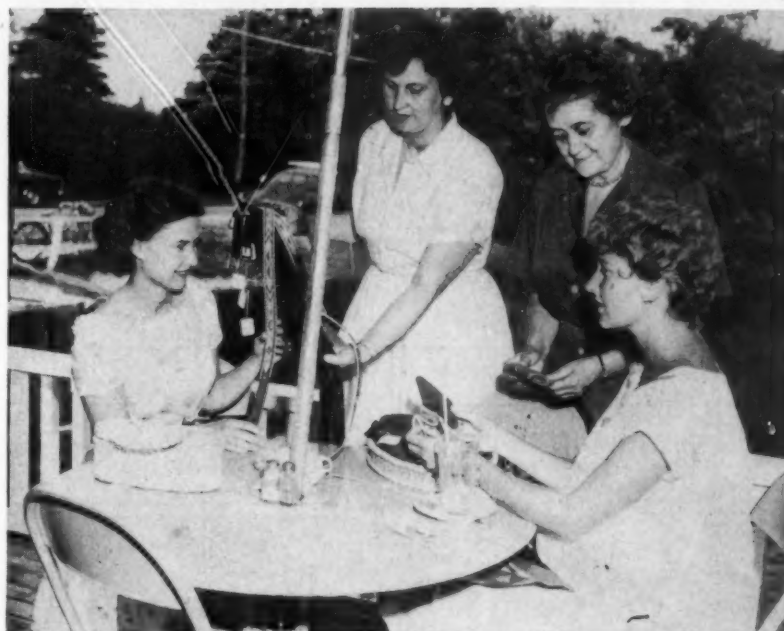
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Historic Old Long Island Landmark Features Sale Of Unique Leather Goods Made By The Blind



A unique assortment of varied and sundry items expertly hand-fashioned in leather by blind craftsmen are available to tourists visiting Long Island's South Shore resort areas at the Old Water Mill Shop and Tea Room, Water Mill, Long Island.

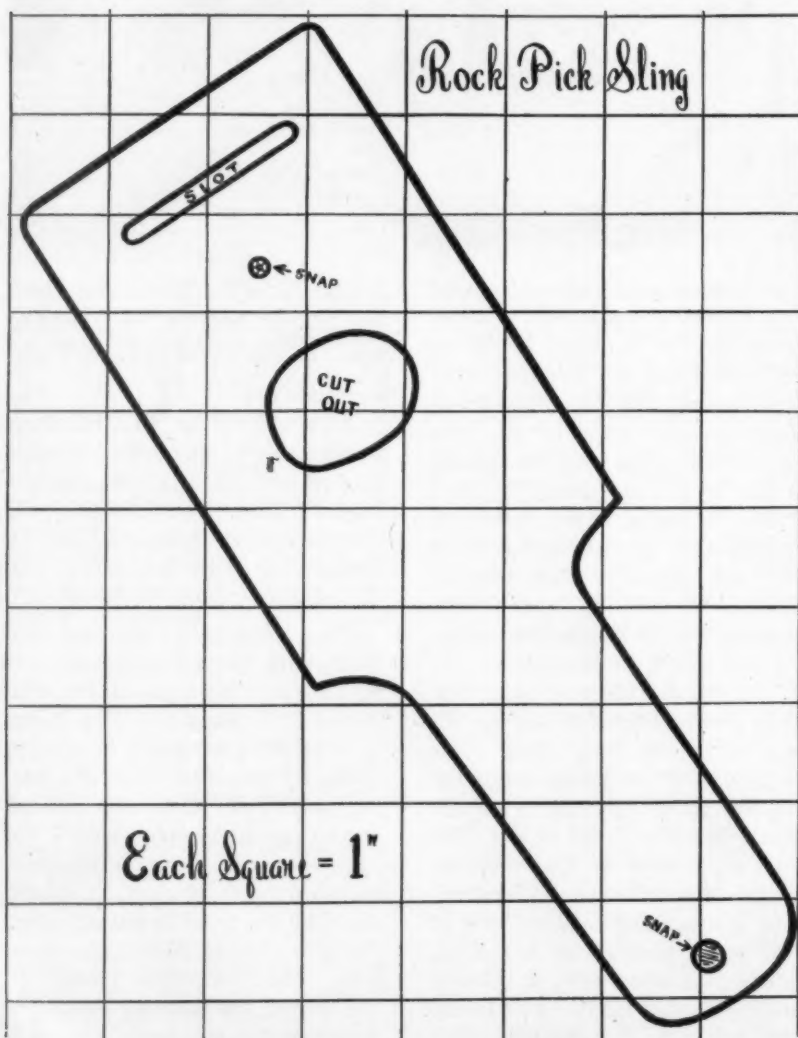
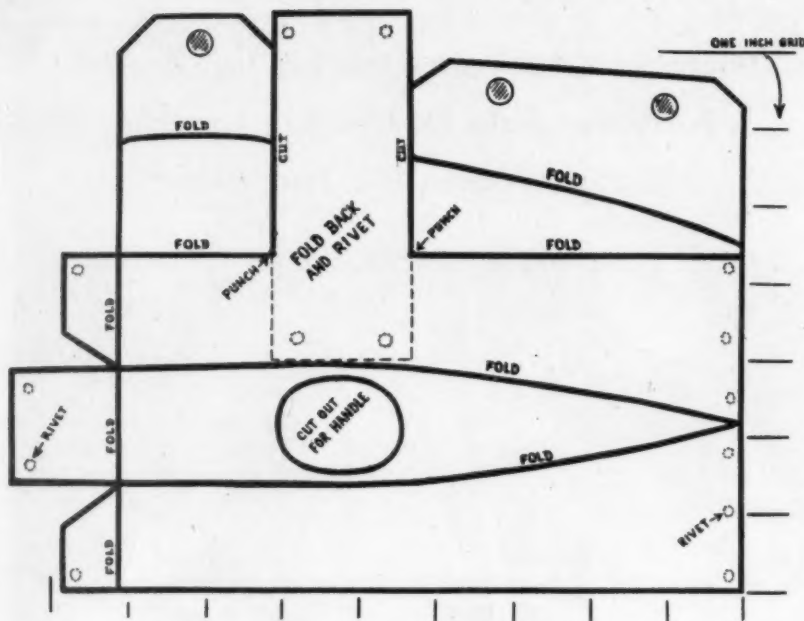
The 312-year old scenic gift shop and eatery is considered one of Long Island's most historic landmarks and is now being operated by The Industrial Home for the Blind, in Brooklyn.

The popular old mill erected in 1644 provides tourists and motorists with a historic treat while touring and shopping along the famous Hamptons region on the south shore of Long Island. The mill is located in the town of Water Mill, on Route 27 and lies just a few miles beyond one of the most famous of all Long Island summer resorts, Southampton, noted for its lawn tennis and golf and the Meadow Club

which for more than fifty years has played host on its courts to some of the world's greatest tennis players.

Also located in this fabulous vacationland are the famous Riding and Hunt Club, the Sebonac Yacht Club, the National Golf Links of America and the Shinnecock Hills Golf Club—the first one ever built in America.

Ever since 1921, the year The New York State Commission for the Blind first opened the Old Water Mill Shop and Tea Room as an outlet for the sale of articles made by the blind, the old mill has achieved state and nationwide fame by people visiting the south shore of Long Island as a pleasant place to rest, shop and eat. The tea room is not operated for profit by the Mill's new sponsors, The Industrial Home for the Blind, but instead as a convenience for shoppers.



HOW TO MAKE A ROCK PICK SHEATH

By Everett V. Traylor, Adel, Iowa

This rock pick sheath is a much needed piece of equipment for the amateur as well as experienced geologist or rock collector.

The sheath is cut from a single piece of 6 oz. cowhide eight inches by ten inches. The pattern is for a left side sheath for the regular 16 oz. pick. Reverse the pattern for a right side sheath.

Working from the reverse side of the leather, the sheath is made in these steps:

1. Trace and cut main outline.
2. Punch holes where belt loop cuts terminate.
3. Cut sides of belt loop.
4. Score all fold lines deeply enough to have a clean fold.
5. Dampen leather and use edging tool at exposed edges.
6. While leather is damp, fold to shape and let dry.
7. Punch rivet holes and rivet where shown.
8. Punch snap holes and fasten snaps in place. (Holes for buttons should be punched first so as to align other snap parts. Therefore no positions for these are marked on pattern.)
9. Finish with several coats of Neat Lac.

Should a full length flap be desired, the design can be revised easily by continuing the edge line between the two flaps. Then an additional piece can be riveted on the back for the belt loop.

If you are making the sheath for a friend or to sell, it would be worth extra few minutes to initial or monogram the larger flap.

ROCK PICK SLING

The rock pick sling will carry the pick in fine fashion but doesn't afford the protection or looks that the sheath does. It is also cut from 6 oz. cowhide 1"x3 $\frac{5}{8}$ ". The raised portions of the snaps should be on the finish side of the leather. A name or design could also be carved or tooled on the sling.

When the rock pick handle is inserted in the hole the tongue is pulled through the slot as far as it will go, then folded over for a belt loop and snapped.

Everett V. Traylor
Adel, Iowa

ROCK PICK SHEATH

(as described on opposite page)



**TURN YOUR
SCRAPS
INTO DOLLARS...**



LEATHER BUTTONS

By Mrs. Pauline B. Alt
Lincoln, Montana

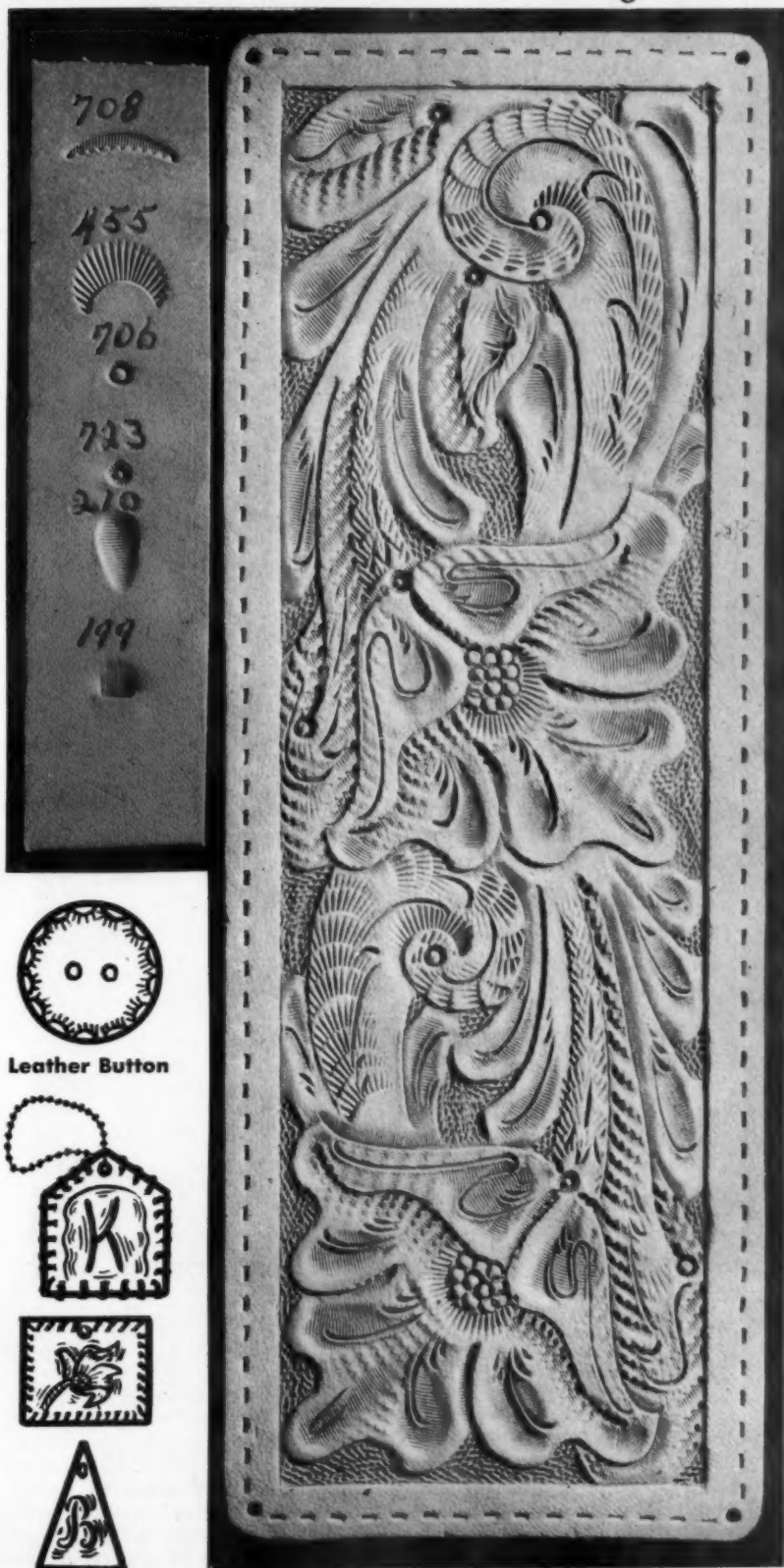
What to do with those left-over belt ends and other pieces of heavy leather can be a problem. I make these into tie-on buttons which I sell to fashion minded homemakers. These buttons are round with two holes near the middle. These holes make it possible to tie the button on and untie them when the garment is washed. If one wishes, a saddle stamp may be used around the edge to produce a design or the button may be dyed for variety.

ZIPPER PULLS

By Wendell Anderson
Vermont, Illinois

The zipper pulls shown at right can be cut to any desired shape and used on a notebook or jacket. In any case however it should not exceed 1"x1". 6 to 7 oz. leather is recommended. It can be carved, dyed, or tooled. Virtually any kind and color of lace can be used, although you may want to match the lace with the notebook. Coated with Neat Shene or other leather finisher and complete with key chain they sell for a popular 25c each.

Photo-Carve Pattern for Making Billfold



Leather Button



"Cutting A Garment Is Easy ... Sewing It Is Just Sew-Sew,"

Say John Stelma and Bob Hoppe



By
Lloyd Redd
1814 St. Mary Avenue
Omaha, Nebraska

John Stelma of Omaha is like the Man from Missouri: he has to be shown. John had been reading about how easy it is to sew suede on a domestic sewing machine. It happened that he could

34 The Leather Craftsman

use a suede shirt, too. So, he went to the Singer Sewing Machine Company in Omaha and got to see their top man, Agent Bob Hoppe. Bob made the operation seem so easy that John decided to make the demonstration harder still. He wanted to see if a household machine could sew a heavier leather, suitable for a coat.

Together the two went to the

Vol. I No. 3

TEXAS HORSEMAN

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Tandy Leather Company where John bought suede and 4/5 oz. Moc Cowhide. John cut a shirt from the suede and a jacket from the cowhide. Then they put the machine to the test. Here is a picture of the results.

The suede shirt John is wearing is decorated with zig-zag designs sewed by a Singer Automatic. The jacket John and Bob are holding was also sewed with the same machine. Not only did it sew and zig-zag on the Moc Cow, but it sewed through three thicknesses of this 4/5 oz. leather.

Bob says that the machine used was a stock model that can be operated by most anybody with a little instruction. John is happy that he has a couple of handsome garments—for a fraction of the price he would expect to pay for them.

Trench Coat Made From Beach Coat Pattern

Mrs. S. N. Copeland, Raleigh, N. C., wanted to make a trench coat of leather. Having no suitable pattern available, she improvised one from Butterick No. 6317, Beach Coat, with results as shown here.

The trench coat was made 14 inches longer than the Beach Coat pattern, has no patch pockets, but two slit side pockets instead, a split in center of back and a velvet topped collar. Dot fasteners keep the coat closed in back and front.

MATERIALS USED

10 skins of Pecca Pig	
leather	\$18.20
4 yds. Suedet for lining..	6.40
1/4 yard velvet for collar .	.50
3 spools of thread.....	.30
5 dot fasteners25

TOTAL **\$25.65**

All sewing was done on a household sewing machine.



Sketch of Butterick printed pattern No. 6317 used as a guide in making the trench coat.



The finished coat, made of Pecca Pig leather with a material cost of only \$25.65 in size 42.

MAKE YOUR OWN LEATHER SHIRT

By Margaret Augustin and Mark Freundlich



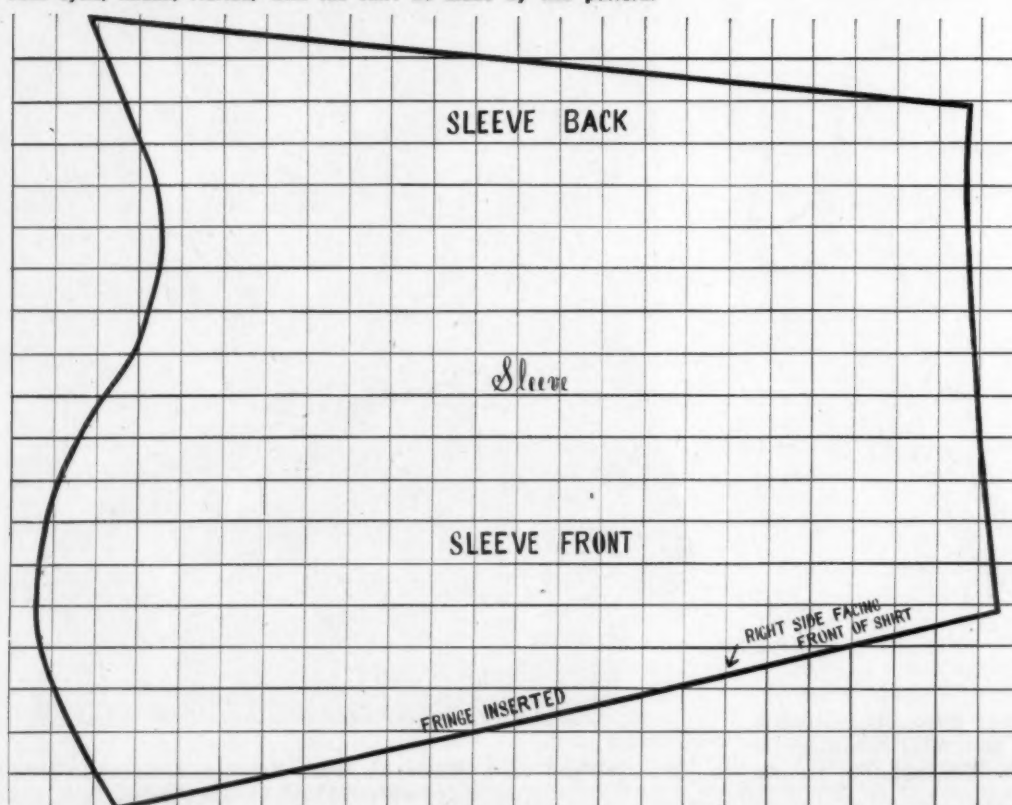
Mr. Jack Sylla, Miami, Florida, with the shirt he made by this pattern.

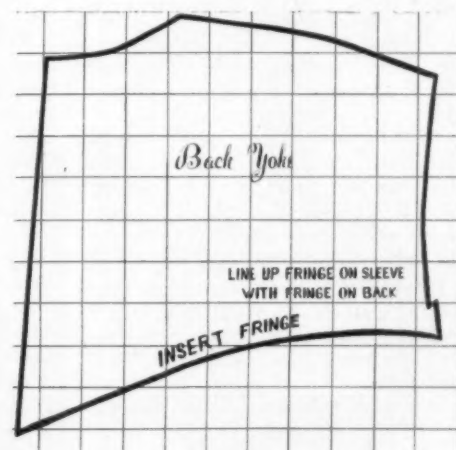
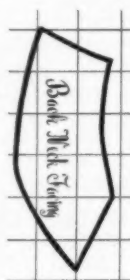
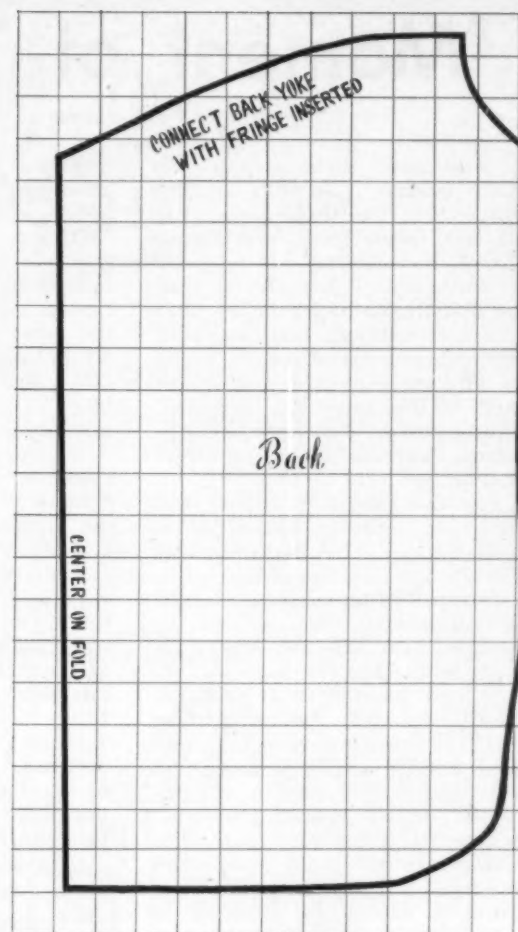
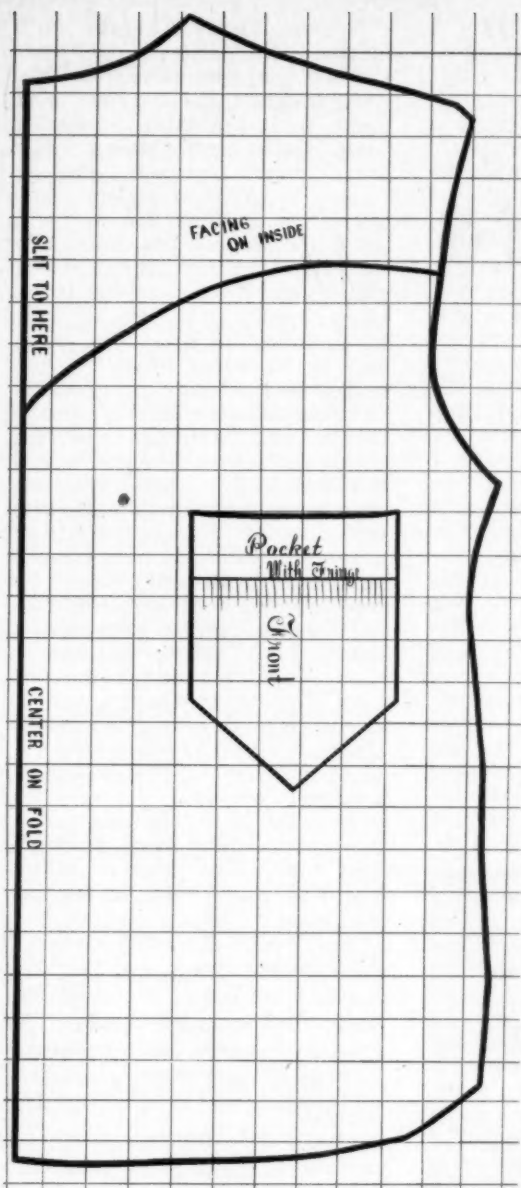
"I wish I had a leather shirt!" How many times have you heard that? Or how many times have you said, "If I could get a pattern, I'd make a leather shirt?"

Well, here is your chance! The pattern sketches on these pages are just what you have been waiting for. These sketches are set up so you can develop a full-size pattern to fit. Each square represents one inch square on the full size pattern. This will make a medium man's shirt.

Now for leather! There are many fine garment leathers on the market today. Suede is the most popular. Pecca pig, pig tex and cape are a few others. These leathers are durable and soft so they can easily be sewn on your home sewing machine.

Be sure to set your machine for long stitches. Short or narrow stitches will cause the thread to cut the leather. Another thing, release the tension on your machine. If you have too much tension when sewing two pieces of leather together, one of the pieces may slip and buckle. Try sewing two pieces of scrap leather before you work on your shirt. When your machine is set you're ready to go to work.



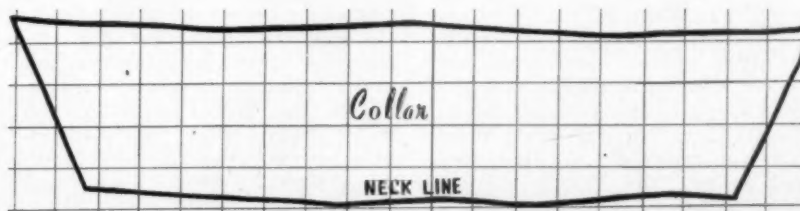


It takes about four, six foot skins to make this shirt. Lay your pattern on the hides, moving them around so you can make use of the best parts of the hides and reduce the amount of waste.

By doing this, you should have enough leather left over to cut fringe and dress up your shirt. Fringe is obtained by cutting strips of leather two to six inches wide. This is for the length of your fringe. The fringe is usually $\frac{1}{2}$ " wide, cut up to $\frac{1}{2}$ " from the top (to allow for sewing).

Now that you have finished, you will be proud to wear your leather shirt and say, "I made it!"

Scale:
EACH SQUARE
Equals 1" SQUARE



"Moment of Truth"

By Paul Huard

"Well now, there was young Curly Simms," old Jeb Tomlin was telling the three lads with the rapt faces, "yep, now young Simms, he sure had his moment of truth . . ." Jeb stared into the distant past with faded blue eyes, and smiled, nodding with his recollections. "Yep, I guess we all have our own moment of truth in life, boys . . ." he said, adding softly, "And I guess Curly Simms had his when he drew on The Kid . . ."

The lads gulped in unison, and one, the oldest, found voice enough to ask what was meant by "the moment of truth".

Jeb smiled happily; he liked to be questioned. "Shows brains t'as questions!" He was known always to exclaim. He took out his pipe and pointed it at the lad. "Well now, lad, the moment of truth, as the saying goes, happens in a bullfight. That's when the bull is tired, and mad to a standstill . . . that's when the matador stands right between its horns—unprotected, mind you!—and raises his sword for the kill. That there is called the moment of truth, boy." Jeb chuckled, and filled his corncob pipe.

"So what's a bullfighter got to do with a gun fighter, huh, mister Jeb?" young Jim Tedder asked, amazed at his own audacity.

"Hold on there boy!" Jeb chuckled, holding out a hand. "Let me tell you what it has to do with it. 'Twas like this—" and, in his most dramatic, soft tones, old Jeb unfolded his story . . .

Curly Simms was known as the fastest gun in the County; in the world, some even said. But he was one gunfighter who hated his reputation. Hated the fact that so many men traveled miles just to try to top his gun . . . and that, as yet, none had done it. It had come to pass that Curly sighed mornings, when he strapped on his gunbelt; knowing that he did it only to protect himself against any of the many who'd jump at the chance to shoot him, even in the back, to "proove" that their gun was faster. To say that they had killed "the fastest gun in these parts" . . . and particularly

the new one who'd come into town just the day before.

The new one was just a boy. No older than 19 or 20, Curly guessed; and he wore his iron low. And he walked with the typical swagger. And he asked the many familiar questions, while bragging that he was "The Kid", and "the fastest gun in the State". Curly knew the signs; this tow-headed, skinny lad with the downy upper-lip thought himself ready to kill the famous Curly Simms . . . And the worst of it was that Curly knew that The Kid stood no chance at all . . .

The day before, while on his way to Bearpaw, a neighboring town, Curly had heard shots. He had cautiously investigated, and had watched The Kid in a box canyon, practicing his draw. Curly had seen that his own was a shade faster; and that his aim was much better. And now here it was that The Kid was advertising that he was looking for "the fast gun here", as he sneered it.

So Curly thought it over during his morning's coffee: Another draw, and another kill; that was all it would amount to. Curly shook his head; sighed, and left the house. It was time . . .

The sun was bright, and the dust that rose from the street was fine and hot. The street was empty, and after a look around, Curly sighed again. The Kid was nowhere in sight. Had he gone during the night? Curly was hoping so when the voice came from across the street: "Hi! Curly Simms! Hi, Mr. fastgun, just how fast are you, huh, Mr. fastgun?" The voice came high, piping and excited. Curly spun to face it; he stared into the shadows of the Mercantile's awning. The Kid was there; hands spread, hovering over his iron.

Curly stared at him for a long moment, and he saw what he had halfway guessed he'd see there. He saw the hesitation; the unsureness of the non-professional, and he sighed again. He smiled, "Well now, Kid. I guess I'm the feller you're after," he said advancing, keeping relaxed, hands away from his gun. "What can I do for you? I—"

He saw The Kid's eyes shift around, taking in the fact that tho no one was in sight, they were watched. He sneered, "You know what I'm after, Simms! I want your iron, Simms!" His laugh was a nervous whinny, "Yeh! . . . Yeah, I collect other people's irons, I do, Simms. Gonna oblige me, are you, fastgun?"

Curly sized it all up in a glance. The Kid's hand was trembling slightly as it hovered over his gunbutt; his eyes were wide, and he breathed heavy — too heavy to be really accurate in shooting. Then suddenly, Curly Simms was disgusted with his whole pattern of living. He was thoroughly sick of being what his reputation had made him. He saw no future in this kind of life at all — this, suddenly, was Curly's moment of truth, and his decision was one that had lived in his inner thoughts for so long that it now came out as natural as though he'd planned it for this very incident. Curly's smile stretched to an easy grin, and he ambled toward The Kid with his hand outstretched, "So do I, Kid. I collect 'em too . . . and I'll take yours. Now." He said softly, in what he knew were his deadliest tones. This was it: either The Kid was scared, or he had him wrong. This was it.

And The Kid's hand streaked down at his gun.

It was a fast, but nervously-done, ill-controlled draw. The Kid was rattled, and his draw showed it. And Curly's reaction was typical — to a point. His was a swift, smooth, sweeping motion of hand and arm that whipped his gun up and pointed it at the Kid's belt-buckle . . . and then Curly did something that was to be talked about for

(Continued on Next Page)



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LAREDO GUN SHOP
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"Moment of Truth"

(Continued from Page 38)

many a long year. Curly Simms fell flat on his face.

And The Kid's gun roared in the quiet morning air. He fired once. Twice, and then twice more; all in rapid succession . . . and all over the head and body of Curly Simms.

The town drew its breath. The Kid stared down into the gaping muzzle of Curly's .44, and he froze there. The town sweated; and then Curly was on his feet, grinning and stepping up to The Kid, hand out. "I'll take it now, Kid . . . Thanks. Now how about a li'l pow-wow, huh?" And the town watched The Kid being led by the arm to the shack at the edge of town, where Curly lived. They disappeared inside.

It was quite a while later that The Kid was seen to leave the shack; go to the livery stable, mount his horse and ride out of town. He'd had a strange — sort of peaceful — look on his face. And it wasn't much longer after that the town saw Curly come out of his shack and walk down to the Hotel, carrying his gunbelt in his hand. He walked in, they say, and wordlessly went behind the desk and hung his gunbelt on a peg there, then turned to the astonished clerk and said, smiling, "You ever hear of anyone's wanting that there gun, Lester, you tell 'em to go right on ahead and take it. I got no more use for it, hear, Lester?"

And Lester's adam's apple slid up and down his skinny throat, and he nodded as Curly walked out of the place.

. . . Curly Simms had solved the riddle of his life. He had, by his moment of truth, discovered the key that released him from his reputation as a fast gun. It was simple, really: Just remove the gun and you have just an ordinary man!

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SCISSORS CASE

Here is how I make profitable use of scraps of strap leather and tooling calf:

The larger pattern is for the back of the scissors case. It is cut from heavy leather, about 6-7 oz. cowhide, and has an eyelet at the top to be used for hanging the scissors case.

The smaller pattern is cut from tooling calf to fit the bottom of the back piece of the case, allowing a slight bulge to accommodate the scissors. I carved a design on this piece to make it more attractive looking. Then I laced the two pieces together with a cross stitch.

This pattern makes a scissors case 10 inches long to fit 8 inch leather or all-purpose scissors. By reducing the size of these patterns, you can make cases to fit smaller scissors.

My scissors cases are very popular with my customers. Most every woman who sews wants one. I use them for my own scissors. They hang in a conspicuous place where visitors see them and ask about them. That leads to many sales.

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Stylecraft

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by
Al Stohlman



AP-20

* 4 New Bag Patterns
* 1 Guest Book Pattern



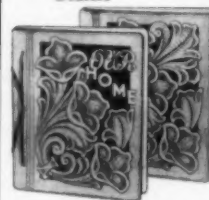
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PATTERN SET NO. 39

\$1.50 Set
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AP-30



These 3 Bags and Guestbook patterns plus one new Tote Bag Pattern not illustrated.

The Guestbook

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- * Full Size Photos
- * Carving-Stamping Instructions
- * Assembly Instructions
- * Alternate Designs

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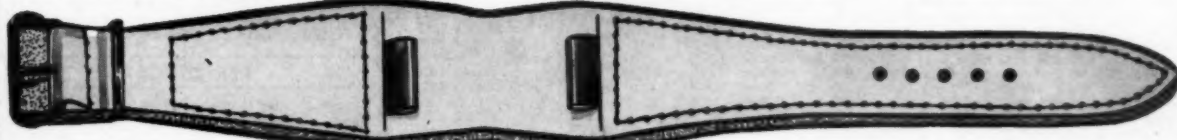
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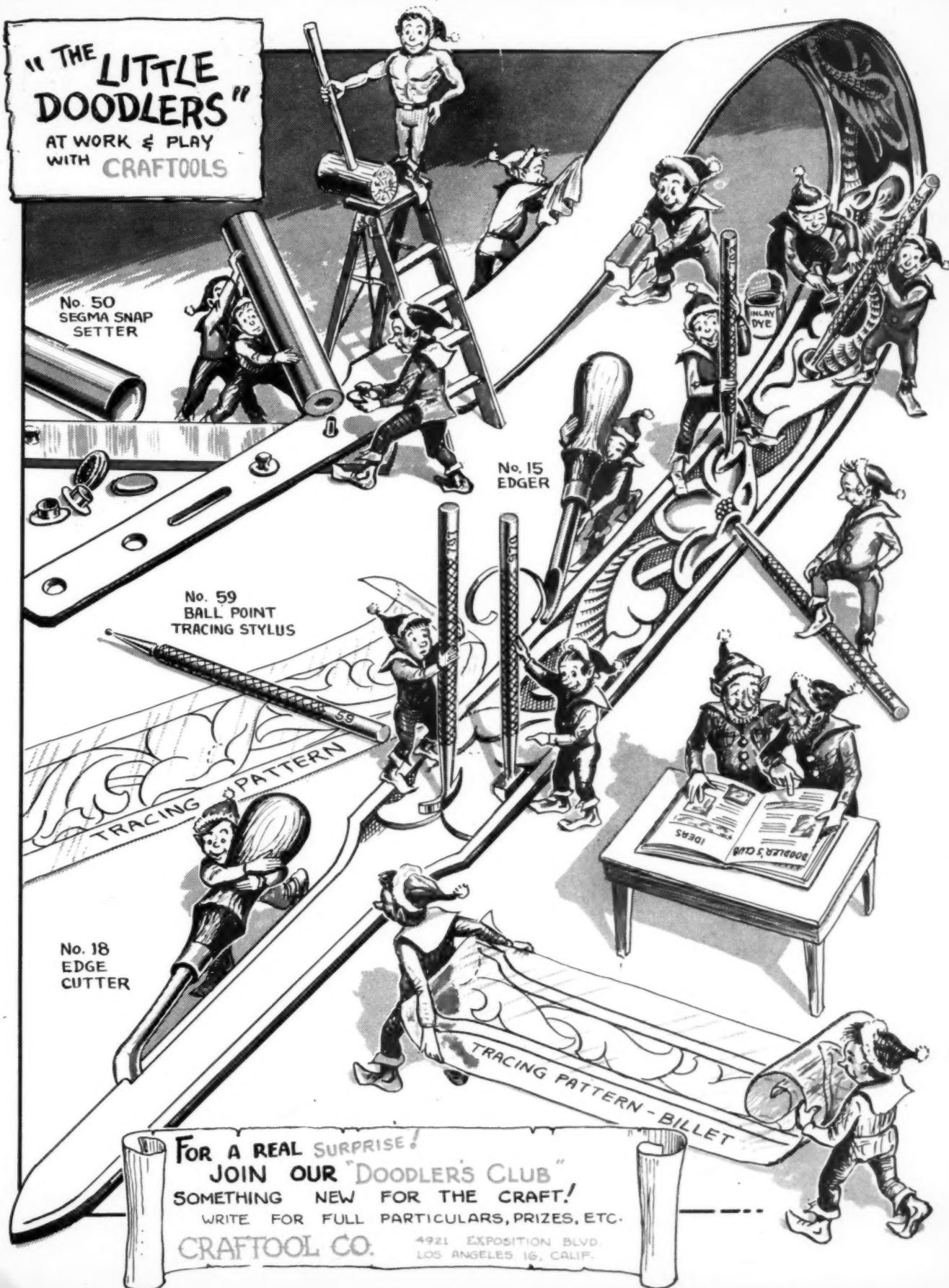
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